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D. Y. Cameron; an illustrated catalogue of



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Of these, numbers 1 to 200 are on hand-made paper, with proofs of the illustrations on Japanese vellum. Each of these two hundred copies has, as frontispiece, a print of the Etching, The Lion and the Unicorn, signed by Mr. D. F. Cameron. No copies of this Etching are for sale, apart from the volume.

This copy is Number. 615.

Ames

D. Y. CAMERON

Glasgow

PRINTED AT THE UNIVERSITY PRESS BY ROBERT
MACLEHOSE AND COMPANY, LIMITED, PRINTERS
TO THE UNIVERSITY, AND PUBLISHED BY JAMES
MACLEHOSE AND SONS, PUBLISHERS TO THE
UNIVERSITY.

London, MACMILLAN & COMPANY, LTD.

New York, THE MACMILLAN COMPANY.

London, SIMPKIN, HAMILTON & CO.

Cambridge, BOWES & BOWES.

Edinburgh, DOUGLAS & FOULIS.

MDCCCCXII

D. Y. CAMERON

AN ILLUSTRATED CATALOGUE OF
HIS ETCHED WORK WITH
INTRODUCTORY ESSAY &
DESCRIPTIVE NOTES
ON EACH PLATE BY
FRANK RINDER

GLASGOW : : JAMES MACLEHOSE AND SONS
PUBLISHERS TO THE UNIVERSITY : MDCCCXII

A790557

PUBLISHERS' NOTE

ACKNOWLEDGMENT is due to the following publishers and others, who have kindly permitted the reproduction of etchings which appeared as book illustrations.

Messrs. Macmillan & Company, for the *Waverley Novels* Set; Sir Frederick Macmillan for The Norman Village which appeared in *The Artist Engraver*; Mr. John Lane for etchings from the *Scholar Gypsies*, and the title pages of Stevenson's *Prince Othon* and Le Gallienne's *Poems*; Mr. George G. Napier for etching in *Homes and Haunts of Sir Walter Scott*; Messrs. Constable & Company, Mr. Gilbert Player, and Mr. George A. B. Dewar for the *Compleat Angler* Series; Mrs. Mather for the five plates in *Two Great Scotsmen: the Brothers William and John Hunter*; Mr. Horatio F. Brown for two etchings from *John Addington Symonds*; Mr. Eneas Mackay for the *Charterhouse* etchings; the proprietors of *The Studio* for Amboise; Mr. W. B. Paterson for three title pages; and Mr. Hamish Hendry for the title page of *Burns from Heaven*.

Messrs. James Connell & Sons have allowed the Belgian Set to be reproduced.

The publishers have to thank many collectors for the assistance they have given in putting at their disposal their portfolios of Mr. D. Y. Cameron's Etchings for purposes of engraving. Without this assistance it would have been impossible to make the series of reproductions as complete as it is.

The etchings have all been reproduced by photogravure. Before deciding on this method, experiments were made in various forms of collotype and process blocks, but the most satisfactory results were obtained by photogravure. In order that the letterpress descriptions should in each case face the corresponding reproductions, it was necessary to print the photogravures on both sides of the plate paper, and on this account to have the plate mark beyond the limits of the printed page. In the work of overcoming these, and many other difficulties, the publishers gratefully acknowledge the skill, and constant interest of Mr. James Craig Annan, in whose charge the whole photogravure work was placed.

GLASGOW,

March, 1912.

EXPLANATORY NOTES

THIS Catalogue contains details of 439 etchings by D. Y. Cameron. This numbering runs from 1 to 434, but there are five additional entries—namely, 50A, 184A, 184B, 186A, and 321A—so numbered in consequence of five etchings having been discovered after the volume was nearly completed. Of the 439 etchings, 431 are reproduced. For reasons stated under the several entries, the remaining eight etchings—Nos. 55, 61, 93, 140, 141, 142, 143, and 199—are supposed to exist, though it has been impossible to find impressions. In addition to these eight etchings, it is probable that some others remain untraced. The arrangement is chronological, or as nearly so as it could be made with the help of the artist's notes and reminiscences. The exceptions are book-illustrations, bookplates, and miscellanea, which for convenience are grouped at places approximating only to their period of production; No. 426, no impressions of which were printed till late in 1911, hence it had to be placed with the etchings of that year; and No. 432, done in 1910, but placed with the etchings of 1912.

Measurements, in millimetres and inches, are of the plate-marks on the left side and at the top—plates not always being rectangular. In consequence of the varying expansion and contraction of papers, impressions from the same plate may differ in size, though seldom by more than two or three per cent. Paper, when subjected to thorough damping, expands, and upon being dried contracts. As the etching is printed when the paper is damp, prints are in all cases smaller than the plate, if sometimes not to a measurable extent. The amount of contraction and expansion varies with different papers, and the contraction is greater in the opposite direction from that in which the fibres run.

Of certain of the etchings, a few impressions, seldom more than three or four, have been printed on green paper. These etchings include Nos. 300, 305, 308, 325, 330, 352, 353, 355, 359, 361, 364, 391, 409, 412, 415, 426, 427, 428, and 433.

Two etchings only are on zinc: Nos. 60 and 69.

The following ten prints are pure dry-points: Nos. 66, 111, 150, 151, 403, 428, 430, 431, 433, and 434.

Prints in which dry-point is considerably used to reinforce the etched work are described as 'Etching and Dry-point,' those in which dry-point is sparingly introduced as 'Etching touched with Dry-point.'

In order to facilitate the identification of etchings, there are given, in addition

EXPLANATORY NOTES

to the plate measurements, signatures, initials, dates, titles, etc., which appear on the plates, together with their position. All etched lettering is printed in italics in the letterpress. Signatures, initials, and dates are located on the section of the plate where they appear: namely, upper or lower right, upper or lower left. The measurements of these signatures, etc., are then given from the further plate-mark in the particular section; measuring to the first letter if the signature be on the left side, to the last letter if it be on the right side, and always to the first or the last upright stroke. Thus the *D* in *D. Y. C.* lower left 13 mm. from side (No. 383) will be found 13 mm. from the left side and less than that from the bottom. Similarly *D. Y. Cameron* lower right 111 mm. from bottom (No. 401) will be found 111 mm. from bottom and less than that from the right side.

W, together with a number which follows 152 of the titles, refers to Sir Frederick Wedmore's *Cameron's Etchings: a Study and a Catalogue* (R. Gutekunst, 1903). This Catalogue contains criticism, descriptions, and many particulars of States by a critic whose distinctive writings have done much to encourage and to stimulate interest in modern etching. As Sir Frederick Wedmore did not attempt to include all the early etchings, the illustrations, or the miscellanea, it has been impossible to adhere to his numbering. G, together with a number which follows 218 of the titles, refers to the Catalogue of the exhibition of etchings and dry-points by Cameron held at the Grolier Club, New York, in 1908. A table, by means of which etchings can be found in the present Catalogue from the Wedmore or Grolier numbers is printed on p. xiii.

In the enumeration of States the word Trial is inserted after the Roman figure only when the treatment is obviously incomplete. As many proofs of early States are in circulation, no attempt has been made to distinguish between published and unpublished States. The Catalogue being throughout illustrated, descriptions are for the most part confined to such differences as will suffice for purposes of identification. All differences of State that have come under the notice of the compiler are indicated, but, particularly in the case of early etchings, others doubtless exist. With regard to No. 390 it is impracticable to record the numerous slight differences; and in the case of many other of the later etchings it has been necessary to state that the plate was worked on frequently as printing progressed.

The following etchings are illustrated both before and after the plate was reduced in size: Nos. 39, 123, 211, 219, 278, 298, 325, 366, 371, and 415. In addition to several book plates, other plates known to have been reduced in size are Nos. 57, 86, 148, 215, 222, 224, 276, 284, 287, 328, 355, 360, 362, 368, 379, 380, 393, 410, 416, 427. Probably Nos. 44, 214, 226, 228, and 296 were also reduced. Nos. 19, 256, 300, and 303 are reproduced in two states because of important alterations.

Abbreviated references are given to public collections in which prints are to be found, as follows:

EXPLANATORY NOTES

B.M., the Print Room, British Museum.
N.G.B.A., the National Gallery, British
Art, Millbank.
V. & A.M., the Print Room, Victoria and
Albert Museum, South Kensington.
Cambridge, the Fitzwilliam Museum.
Dundee, the Albert Institute and Victoria
Galleries.
Leeds, the City Art Gallery.
Liverpool, the Walker Art Gallery.
Perth (W.A.), the National Gallery, Western
Australia.

Sydney, the National Gallery, New South
Wales.
New York, the Public Library Astor,
Lenox, and Tilden Foundations.
Berlin, the K. Kupferstichkabinet.
Bremen, the Kunsthalle.
Budapest, the Musée des Beaux Arts.
Dresden, the K. Kupferstichkabinet.
Hamburg, the Kunsthalle.
Vienna, Imperial Library, the K.K. Hof-
bibliothek.

The private ownership is indicated of certain unique prints.

The twenty-three Regality Club plates, Nos. 96, 97, 99-101, 103-109, 189-191, 235-239, and 322-324, were etched for the Club of that name established in October, 1885, to preserve by means of letter-press and illustration a record of old buildings and relics within the Regality of Glasgow. The Club, limited to two hundred members, has published four volumes of Papers. 'The Apse, St. Enoch's Church,' No. 238, was not specially etched for the Club, though it appeared in its Papers; hence a few signed impressions were circulated. Of 'Bishop Street, Anderston,' No. 96, three signed impressions exist. With these exceptions there are probably not more than two signed impressions of each Regality Club etching, and in some cases one only. The signed impressions were generally, if not invariably, printed by the artist himself, as is often made plain by differences in the paper and inking.

Of most of the book plates and of certain of the illustrations and miscellanea there are a few signed impressions. The editions of the book plates, of the illustrations, and of the miscellanea were not printed by the artist, nor were the editions of the 'King's Chapel,' No. 405, not steel-faced, and of the following which were steel-faced: the Paisley Set (Nos. 1-7), the Clyde Set (Nos. 30-49), Nos. 28, 50 (the small plate, No. 50A, was not steeled), 231, 233, 279, 302, 352, 359, 370, and 427. With these and three or four other exceptions the artist has been his own printer.

Editions of the early etchings were very small, chiefly by reason of the restricted demand. Of the later etchings, even when the copper plate proved generous, the editions, except that of the Belgian Set, have seldom exceeded thirty or forty impressions, though in certain very rare cases a plate has yielded as many as sixty-five.

F. R.

21 WORONZOW ROAD,
LONDON, N.W.,
March 1, 1912.

CORRESPONDING NUMBERS OF ETCHINGS

IN THIS CATALOGUE, IN THE WEDMORE CATALOGUE, AND IN THE
GROLIER CLUB CATALOGUE

IN the descriptive notes of this Catalogue the letters W and G indicate the entry under which an etching appears respectively in the Catalogue prepared by Sir Frederick Wedmore, and in that of the Grolier Club Exhibition, New York. By means of the following table there can be found in the present Catalogue any etching by D. Y. Cameron, which is known only by the number in the Wedmore Catalogue or in the Grolier Catalogue.

To do this look in the first column of the following table for the Wedmore or Grolier number ; the number in the present Catalogue will be found on the same line in the column which bears the initial of the Catalogue in question.

Thus, if the etching wanted be Wedmore 1, find that number in the first column, then read the number on the same line with it in the column headed W, which in this case is 20. W 1, then, is 20 in the present Catalogue. Again, if the etching sought be Grolier 39, find that number in the first column, and on a line with it in the column headed G is the number, namely 63, under which the etching appears in the present Catalogue.

FINDING LIST

	W	G		W	G		W	G
1	20	69	14	73	39	27	59	26
2	29	27	15	60	41	28	89	57
3	26	10	16	62	40	29	90	71
4	57	74	17	63	42	30	91	72
5	71	30	18	64	46	31	III	87
6	72	31	19	65	47	32	II2	58
7	87	32	20	77	43	33	II3	82
8	58	33	21	78	44	34	II4	86
9	81	34	22	79	45	35	I71	66
10	82	35	23	94	48	36	I73	70
11	86	36	24	84	49	37	230	73
12	66	37	25	83	20	38	I24	62
13	70	38	26	88	29	39	I23	63

FINDING LIST

	W	G		W	G		W	G
40	130	64	83	206	149	126	298	232
41	134	65	84	213	170	127	299	279
42	115	77	85	225	172	128	300	273
43	116	79	86	179	174	129	301	274
44	117	94	87	220	175	130	303	277
45	118	84	88	214	150	131	281	284
46	119	83	89	227	177	132	307	283
47	120	88	90	212	151	133	306	285
48	121	59	91	228	19	134	305	286
49	122	89	92	211	196	135	304	287
50	125	90	93	217	148	136	308	278
51	126	91	94	229	209	137	309	282
52	127	111	95	221	204	138	310	289
53	128	112	96	226	208	139	311	290
54	129	171	97	222	224	140	312	291
55	131	173	98	219	205	141	313	292
56	132	145	99	207	223	142	314	293
57	136	124	100	203	215	143	325	294
58	133	144	101	238	218	144	326	296
59	135	123	102	231	216	145	327	297
60	137	130	103	234	210	146	328	298
61	138	134	104	232	206	147	329	299
62	139	115	105	279	213	148	330	300
63	149	116	106	273	225	149	354	301
64	170	117	107	274	179	150	352	303
65	172	118	108	275	220	151	353	281
66	174	119	109	276	214	152	351	307
67	175	120	110	277	227	153		306
68	150	121	111	284	212	154		305
69	177	122	112	283	228	155		304
70	151	125	113	285	211	156		308
71	196	126	114	286	217	157		309
72	148	127	115	287	229	158		310
73	209	128	116	278	221	159		311
74	204	129	117	282	226	160		312
75	208	131	118	289	222	161		313
76	224	132	119	290	219	162		321
77	205	136	120	291	207	163		314
78	223	133	121	292	203	164		325
79	215	135	122	293	147	165		326
80	218	137	123	294	238	166		327
81	216	138	124	296	231	167		328
82	210	139	125	297	234	168		329

FINDING LIST

	G		G		G
169	330	186	374	203	392
170	354	187	370	204	387
171	352	188	371	205	391
172	353	189	372	206	390
173	351	190	375	207	395
174	357	191	369	208	389
175	355	192	368	209	393
176	359	193	367	210	396
177	356	194	376	211	388
178	360	195	373	212	385
179	361	196	379	213	383
180	363	197	382	214	386
181	364	198	380	215	397
182	365	199	384	216	399
183	362	200	378	217	400
184	366	201	381	218	401
185	358	202	394		

INTRODUCTORY ESSAY

‘The gathered, secret treasure of the heart is manifested by the work, and the new creation which a man createth in his heart appeareth in the form of a thing.’—*Dürer*.

THE mystery of genius in the fine arts, as fathomed by Coleridge, is to make the external internal, the internal external; to make nature thought, and thought nature: to recover, as is implied, that authority and depth of vision whereby diversity and unity, blent, become complementary modes of unfolding consciousness. Thus, hinting at the rhythm which links star to flower, and brings all forms of energy into potential communion, great artists emerge in the character of unacknowledged law-givers of the world. It is not too much to say, perhaps, that only in the measure of our response to such concord-evoking interpenetration of spirit and matter, does art for us minister, vitally and enduringly, to fundamental needs. Initiates—those who approach the Inner Door and as a reasonable oblation offer continually of the wisdom unveiled to them—are few. Yet all essential criticism, with daunting truth it has been declared, must rise occasionally to the mood of the man who has been initiated into a mystery. Too frequently, theories of art and so-called criticism instead of revealing, darken knowledge. It is easy to lose one’s survey, and thus to obscure, to falsify. It is difficult rightly to apprehend the nature of a creatively unifying act, and in words to shadow it forth. Hazardous in particular is the attempt to appraise the work, so far as it has gone, of a living man. Even a finely

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equipped writer tends only to tread on his own shadow. Prudence undoubtedly counsels, then, that instead of starting on an introduction to this catalogue, it should have a brief biographical note only, followed by a phrase from John Lightfoot's first book, 'I can criticke onely with deepe silence.' Yet, for good or ill, we are apt to disregard the dictates of prudence. I would have my essay received, therefore, not as an approximately final much less oracular utterance, but as a personal and tentative contribution, full of errors of judgment and shortcomings, to the study of the general and the particular subject; as—to use the word essay in the sense given to it by miners—a little trench or hole dug in search of ore.

My excuse for writing is that to certain of the etchings of D. Y. Cameron I feel a debt which can be satisfied only by attempting to induce in other minds a like sense of obligation. A work of art may not teach anything definite, but in so far as it is creative one tends to become more finely conscious in its presence. For me some of the etchings of Cameron exhale the 'breath and finer spirit of all knowledge,' come to me with the liberating force of a potent experience. But initially, and most emphatically, I advocate direct study of the work, which, in proportion to its virtue, is as a still lake imaging different inward realities to different persons, and thus is capable of varied interpretation.

In the following pages I propose to sketch Cameron's biography; to discuss some of the artistic conditions of the age into which he was born; to touch on his work as a painter; then to pass to the subject of etching. Having indicated the necessary properties of the etcher, I attempt to deal with the way in which Cameron has used them, taking into account the influence of circumstance and that of the work of other artists. The scope

INTRODUCTORY ESSAY

of his etched work I consider, first from the standpoint of the meaning for him of various themes, finally of the way in which he has expressed his sense of their beauty and significance.

David Young Cameron, third son of Robert Cameron, a learned minister of the Scottish Church, was born on June 28, 1865, in Glasgow. The lineage of many artists counts for little or nothing. Emphatically it is not so with Cameron. Normal as has been his development, he is, in a degree difficult for Englishmen to realise, linked indissolubly to his ancestry by ties of blood, to his country by ties of association. To take no heed of these shaping factors would be a signal mistake. The Celtic name of Glasgow, 'Cleschu,' is conjecturally and with endearment held to mean the beloved green place. Though city born, Cameron inherits as a birthright from the wilder, fairer past of his race the capacity nobly to be kindled by the glad green of universal nature, on which, dreamers assert, the fairies love to dance. He is descended from Dr. Archibald Cameron, brother of the Gentle Lochiel, but for whom there would have been no 'Forty-Five.' Of the twelve hundred valiant clansmen who on that ninth of August, 1745, gathered under Prince Charlie's banner at Glenfinnan, eight hundred were Lochiel's. After Culloden, Dr. Archibald Cameron, whose wife, Jean, was a daughter of Archibald Cameron of Dungallon, took an active part in concealing and ensuring the escape to France of Prince Charlie. It may be recalled that the device of the Clan Cameron bears a word potent alike in the arts and in warfare, 'Unite'; and that a dominant trait of the clan is fierceness, the nineteenth chief alone, by reason of his wise and courteous disposition, having earned the title of Gentle. It was the Gentle Lochiel who stood forth as the protector of Glasgow, where his collateral descendant was to be born, when it was proposed to plunder and burn the city because of its Anti-Jacobite attitude. Indications do not lack that within the clan

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apparent opposites were on occasions reconciled, that dimly there was foreshadowed the advent of a Cameron landscapist. The Gaelic rhyme, of which I give a translation, commemorates a traditional seventeenth century incident,¹ when 'the black hounds of Lochaber'—'sharp-toothed and hungry' followers of Sir Ewan Cameron of Lochiel—and 'the hoggets of Atholl' took part in the peaceful naming of the Loch of the Sword:

'The sword we've cast into the lake;
Bear witness all the knolls around,
Ours to the furthest stretch of time
Are hill, and stream, and pasture ground.'

As D. Y. Cameron has not done a portrait of himself, curiosity as to his visible personality may be satisfied partially by quoting

¹ On the Clan Cameron Life Membership Certificate, No. 181 in this Catalogue, are inscribed the words of the Pibroch held to have been composed by Lochiel's piper in the stress of that event. The Earl of Atholl had arranged that, attended by two only of his Clan, he should meet Lochiel, accompanied by a like number of attendants, on the eastern slopes of Bein-a-bhrick, amicably to settle a dispute as to the right of grazing thereabouts. Atholl, false to his word, had concealed a number of his followers when at high noon on Beltane day he greeted Lochiel on the slopes of the hill. The Earl, imperious, would brook no question. 'He whistled shrill,' and instantly fifty of his clansmen leapt from a birchwood copse. 'Who are these, my lord?' demanded Lochiel. 'These are a few of my Atholl hoggets come across the hills to eat and grow fat on their proper grazings.' Lochiel, counselled by Gorm'uil of Moy, was prepared. Swiftly he turned the scarlet lining of his cloak outward. At the signal threescore and five of his men bounded down the slope. 'And who are these, Lochiel?' questioned Atholl. 'These, my lord, are a few of my Lochaber hounds, sharp-toothed and hungry, keen to taste the flesh of your Atholl hoggets!' Defeated, Atholl, kissing his drawn sword—afterwards cast into the lake—renounced for ever his claims to the pastures of Bein-a-bhrick. Thereupon Donald Braec of Muirshiorlaich, Lochiel's piper, struck up the Pibroch, the words of which appear on the etching. The lines may be rendered in English:

'Ye Clan of the dogs! Ye Clan of the dogs!
Come here and you shall get flesh!
Donald Dubh's pibroch, the pibroch of Donald.
Pipe and banner on the green of Inverlochy.'

INTRODUCTORY ESSAY

from an article, 'Family Resemblances,' which appeared in a publication of 1851. The typical Cameron there sketched corresponds in almost every detail with the artist of to-day. 'Nor,' says the writer, 'do I remember ever having seen a Cameron, in any rank of life, to whom the following description did not apply; clean in build, of a little less than medium height, spare, wiry, active.'

Something of the larger forces of race and country it is necessary to realise as playing on the career of D. Y. Cameron, which, so far as it calls for narration here, has been uneventful. Educated at the Glasgow Academy, he found himself, despite other intentions on the part of his father, started on a mercantile life. Whether or not he would have made a mark in the world of commerce is problematical. At the time, in any case, penmanship at the desk was for him sheer drudgery, and impulse towards practice of the pictorial arts proved determining. Deaf to the advice of prudent well-wishers, Cameron resolved that an artist he would be. Who can say if there then operated an ardent inclination, craftsman-like in character, or a subconscious hope that by theoretical and practical study, by vigil and contemplation, he might fit himself for creative activity. Be that as it may, Cameron's charter was not at once declared to be towards the gates of light. He was no prodigy, 'native and endued' into the sphere of art. In him the poet-seer, who brings home to the heart the treasures of the imagination, dwelt secret and for some while wholly inexpressive. Subsequent progress in fundamental ways is, then, the more interesting to trace. The cost of even preliminary technical equipment, in time, in energy, which often seemed fruitlessly expended, was for years considerable. Such conflict with adverse circumstance and personal disabilities when courageously waged, however, is frequently well worth while, if only as a prelude to that subtler

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form of discipline which aims to ensure really expressive knowledge and skill.

Before and after office hours, from seven till nine in the morning and from seven till half-past nine in the evening, Cameron was at the Glasgow Art School, labouring at the rudiments of craftsmanship. Within four years he freed himself from the routine of the counting-house. In 1885 he entered the Edinburgh School of Art, and the same year joined the now extinct Scottish Atelier Society, where the late Arthur Melville was among artist-visitors from whose advice students profited. In 1887, Mr. George Stevenson, a friend of Sir Seymour Haden, commended some of Cameron's pen-and-ink drawings, and suggested that he should try to etch. In the house of this cultured amateur—who from 1881 till 1888 was a Fellow of the Painter-Etchers, and exhibited at its inaugural exhibition and several times later—Cameron first had an opportunity to study fine prints, and to Mr. Stevenson he owes the only instruction he ever received in the art of etching. Mr. Stevenson did not confine himself to counsel and encouragement, for, though the fact be not generally known, he actually worked upon many of the early plates, including some of the 'Clyde Set' (Nos. 30-49) and helped with the biting.

There was no such collaboration, however, in the production of 'A Perthshire Village' (20), by virtue of which the young artist was elected an Associate of the Royal Society of Painter-Etchers in 1889. Doubtless Cameron looks back with downright dissatisfaction to that and many other of his early etchings. The Perthshire village cottages are pleasantly enough disposed, the lighting is agreeable, but the design straggles, the handling is tentative, the accents lack conviction. From 1888 till 1902 Cameron contributed regularly to the annual exhibition of the Painter-Etchers, sending in all some 125 works. After the 1902

INTRODUCTORY ESSAY

exhibition he resigned from the Society, together with another prominent Scottish member of the Council, Mr. William Strang. In January, 1911, Cameron was made one of the Associate-Engravers of the Royal Academy, a class, with exhibiting rights in the Black-and-White Room only, revived five years earlier by the election of Sir Frank Short and Mr. William Strang. Unlike many painter-etchers—a hybrid term applied to original as distinct from reproductive etchers—Cameron has from the first used the brush as continuously as the needle. In 1904, the same evening as Mr. Sargent, he was chosen Associate of the Royal Society of Painters in Water-Colours; a month later he and the late Robert Brough became Associates of the Royal Scottish Academy; and, to finish this official record, which has no close bearing on my subject, it may be stated that he is a member of the International Society, of the Royal Scottish Society of Water-Colour Painters, of the Society of Twelve, and of the Berlin and Munich Secessionists. In the summer of 1911 the Glasgow University conferred on him the honorary degree of LL.D.

In art, as in other domains of activity, our age is one of fiercely conflicting purposes. The banner of independence is everywhere upraised. Of old, a craftsman-artist had little more choice of his aesthetic than of his physical parentage. Now he acts more or less as his own progenitor, not infrequently proving an ingrate as he dispenses with one inheritance after another. It is quite natural that the chaotic character of the artistic period into which he was born should be clearly reflected in Cameron's work. Even more during his art school days than now, mutually destructive theories were current. Those endeavouring to fit themselves for practice of one of the plastic arts are thus inevitably baffled, or driven prematurely to take refuge in, and to defend, a more or less self-set method or style. A hundred contradictory tests of excel-

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lence are advanced. Art is truth to nature, declared Ruskin, truth to human nature avows another. It is synthetic realisation, believes a third, something between a thought and a thing, holds a fourth ; a beautiful romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember, only desire, wistfully aspired Burne-Jones. This has not always been so. Though there never has existed, and from the formal standpoint may never exist, a canon whereby the fine arts can be judged, yet in the past, whether we look to Egypt, to Greece, to China and Japan, to Italy of the Middle Ages and the early Masters, we discover a tradition to whose authority assent was given for the reason that it embodied prevalent ideals, that it was sustained by an accumulated weight of conviction. The unknown painter of the Sung Dynasty, who in terms of hieratic beauty imaged the 'Two Geese,' now in the British Museum, and that over-shadowing genius, Kanaoka—if his, indeed, the grand 'Nachi Waterfall'—so far from violating tradition, 'sat in the Gate of the Masters,' reverently learning their craft, and aiming at universal truth, beauty, significance. Such conditions have passed away. In every direction authority has been undermined by research and scepticism, by the demand for a canon more catholic or more rigid than it seems possible to formulate. Bewildered by the babel of tongues, each claiming finality of utterance, there is among artists a widespread tendency in the direction of anarchy. Each person seeks a law within himself, but is unable, and perhaps not greatly concerned, to relate it to the myriad complementary laws as formulated by others.

To these and further causes are traceable the fact that Cameron's art has been of the slowly and somewhat fitfully maturing kind. Sydney Smith caricatured Scotland as 'that knuckle-end of England, that land of Calvin, oat-cakes and sulphur.' Mingled with Cameron's predisposition towards art, and antithetical, or at

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least somewhat deterrent to it, one may assume a strain of puritanical scepticism as to the function of beauty in life. Few persons in the Presbyterian Scotland of thirty years ago held, as of old did the greatest Greek philosopher, that of the eternal mysteries beauty is one of the most potent, that implicit in the very name of beautiful things, which have 'lain burningly on the divine hand,' is a summons to the soul, which receives instantly and welcomes beauty as of like nature with its own. Doubtless, then, circumstances conspired with temperament to prevent anything but a tardy unfolding of the true artist in Cameron. It is well in this connection to remember that sheaths, apparently adverse to growth, are often protections within which the living life is organised and enriched. Such a course of development can be traced in the kingdom of nature. In man the processes are infinitely more complex. Again and again inward weakness and the forces of environment seem to overwhelm the valuable elements in a character. In the case under consideration, the restraints, incertitudes, and bewilderments of early days seem on the whole to have worked fortunately.

The artist whose shaping has been suggested was not, it must be realised, an etcher only. Knowledge of Cameron's pictures, and in lesser degree of the water-colours, is essential to appreciation of the black-and-white work wherein to be paradoxical colour is innate. Ingres, the belated apostle of the antique, clinging to the idea that draughtsmanship is the probity of art, denounced colour as art's immorality. From heights unclouded by bewilderments of practice, Meredith, our ancient archangel, with the fire of youth in his eyes, saw more profoundly. In his lofty 'Hymn to Colour,' where the poet's genius is revealed as creative calm, colour is the soul's bridegroom, whose

'. . . touch is infinite and lends
A yonder to all ends.'

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Though Cameron has not endowed a picture with the equivalent of Meredith's quickening words, some such nostalgia as they utter, haunting him, like some great melody to be recovered, moves him to worship.

There may be named a few of the pictures which epitomise Cameron's increasing concern, less to represent delightful patterns vested delightfully in colour, than to reconcile execution and aspiration, to divine and express something of that informing rhythm, that sense of eternal unfolding, upon which the substantiality—using the word in its pure meaning—of such works of art essentially depends. Progress has been by no means uninterrupted, but retrogressions, interesting as they are, need not here be noted. In 'Early Spring in Tuscany,' 1901, exhibited at the Institute of Oil Painters, of which Cameron was then a member, the mainly decorative aim has a winsome issue. Sunlight is a glorious birth, welcomed by awakening nature in a land of fair memories; eloquent is the sequence of tall poplars which in recession flank and delicately shadow the wide, clear Italian highway. 'Dark Angers,' 1903 (Manchester Art Gallery, No. 65), is alike in design, incidence of light, and gleaming colour, impressive: the work of a man who, obsessed as yet by a formalised chiaroscuro, has set himself to vanquish mannerism. Not all the immediate results of the winter of 1908-9, spent in Egypt, were satisfactory. The magnitude of its monuments, emerging as symbols of a mysterious past, the vastness of the arid desert, for the time overwhelmed the artist. Yet the after-math was of cardinal importance. Cameron seems to have borne away from Egypt a sense of light as an emanation. Farther, as was afterwards declared, in Egypt he was imbued with a true feeling for the monumental. 'The Citadel, Cairo,' well established in design, expresses the idea of the ministry of etherealised light more subtly and unfalteringly than any of his previous pictures. Again, church

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interiors such as the 'South Aisle, Tewkesbury,' 1908, showing part of the beautiful Norman transept of the Abbey, sunlit and shadowed, are worthy companions of several etchings on kindred themes.

It is, however, in the Scotland to which he is linked by ancestral and personal ties that Cameron has found, and will probably continue to find, truest inspiration. He who 'dwelleth at hoom and kepeth wel his folde' often feels that there, if anywhere, he must strive to attain by shadowing forth the unattainable. After maybe many wanderings, he finds that beauty as the depth and splendour of truth is for him supremely imaged in the dear, familiar face of his native country; that there the breath of the four seasons rises to his nostrils and endows him with a measure of creative impulse; that there profound research of form, of interval, of colour, and the activities of poetic insight tend to become indissolubly united. For the first time, perhaps, in 'The Eildon Hills,' 1906—their mighty notches hewed, according to tradition, by the wizard sword of Michael Scott—Cameron ceased to waver between caprice and convention, and became preoccupied with an aspect of nature as passed through the alembic of his own consciousness. Lifting his eyes to the hills, which loom monumentally prophetic beyond the silver amethyst of the Tweed in a golden afterglow, he seems to have recognised in landscape the true complement of the human spirit that loves it, and hence that the imposition of an arbitrary design and colour scheme could never fulfil his need. In 'Criffel,' a different aspect of Scotland's unconquerable landscape, not here a-dream but in serene daylight—a picture bought from the Royal Scottish Academy of 1908 by the Modern Arts Association—sight had become more chastened; no decorative trivialities find place. The austere disciplined 'Hills of Skye,' 1910, though not instantly arresting, lives in the memory as an example of Cameron's

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faculty to apprehend nature as a symbol of creative imagination. Having by close study of nature renewed the authority of his vision, as constantly it should be renewed, he succeeds in impressing us not only by 'the thing presented but (by) that which is represented by the thing.' From the savagely serrated heights of Scur-na-Gillea—the Hill of Youth, illumined by the wonders of childhood and foreshadowing the powers of maturity—there is evoked a solemn, reverberating rhythm which partakes at once of Law and of Gospel. Finally, in the dramatic 'Badenoch,' 1911, Cameron declares his passionate quest of an animating light at the heart of sinister blackness. The golden effulgence of the evening sky, reflected in the water of the shadowed valley, ensouls those massive hills.

The work as a whole, whether painted or etched, is an ascending progress. Often it is true, progress if any has been spasmodic, frustrated by timidity, by lack of a well-defined, sufficient purpose. Yet, taking a broad survey, there may be marked the substitution, slow as genuine growth is likely to be, of firmly established and synthetic for less coherent, nay often trivial design; of craftsmanship enforced by the 'true labour and finish of passion' for imitative or pleasantly impromptu wanderings; of emphasis according to degrees of imaginative significance for accents on the merely picturesque; of simplicity of utterance for complicated if dexterous makeshifts. From the technical standpoint it would not be difficult, especially in the landscape subjects, to trace such a gradual renunciation of virtuosity as an end in itself, in favour of substantial expressiveness. Such a change is the issue of necessities innate in creative activity. William Blake spoke truly: he who can conceive can execute, though it may be only after years of travail and disappointment; a concept, beheld in joy, weaves at last its own true vesture. So far from being inexplicable, then, or merely a misleading dream,

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this process appears natural, inevitable even, if it be granted that it is poetic intuition which enables us vitally to cognise ; that so only the artist can mirror what Bergson calls the intention of life. In proportion as the concept is by imaginative sympathy, by Platonic 'recollection,' made quintessential, so will tend to become the artist's shadowing forth of it. Sir Thomas Browne wrote in the *Religio Medici* :

'We carry with us the wonders we seek without us ; there is all Africa and her prodigies in us. We are that bold and adventurous piece of Nature which he that studies wisely learns in a compendium what others labour at in a divided piece and endless volume.'

The word etch, as need scarcely be said, is derived from a root (German *ätzen*) which means to cause to eat or to be eaten. The necessary properties of the etcher are matter of common knowledge. They are a highly polished metal plate, usually copper, covered with what is known as a ground, a composition of different waxes, gums and resins, which withstands the action of the acid or mordant ; a needle, more or less sharply pointed, which cuts through the ground without scratching the copper ; the bath of mordant into which the plate is placed to be bitten ; ink and a dabber ; paper and the press for printing. Strictly, dry-point is not etching at all, but engraving. In general a tapered point of greater strength than the needle is used directly on the copper, causing a burr on one side of the line, according to the inclination of the instrument.

It is important to remember that, from the moment the needle touches the prepared plate to the moment the impression is taken from the press, Cameron does not relinquish control. In advance of what has now become a generally accepted idea, he held that an etcher cannot, without risk to the intention of his work, leave a plate to be printed by someone else. Apart from

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the dubious practice of leaving ink on unworked surfaces of the copper—Cameron, it is satisfactory to note, has come to eschew it—much depends on printing, and it is difficult to understand how an artist consents to depute that essential link in the chain of processes. Printing, with its legitimate possibilities of variety in emphasis and reserve, is, surely, an integral part of the etcher's utterance. Even in the case of pure, open line work, marked differences of effect can be brought about ; and where there are masses of dark, possible variety is greatly increased. That the etcher should be his own printer is the more advisable when no attempt is made artificially to prolong the life of the plate. Cameron is averse from the modern practice of steel-facing. Unlike Sir Frank Short and several other distinguished etchers, he holds that, however thin the film of the harder metal—it is, indeed, so thin as to be scarcely measurable—it impairs the quality of the lines, the 'resonance' of the masses. Whether or not, when put to a fair test, this could in all cases be demonstrated, it seems fitting that instead of the life of the plate being indefinitely extended by means of electrolytic steel-facing, it should be determined by the durability of the copper.

The paper used is, again, of far more importance than is generally recognised. The advantage of securing old hand-made paper—wire-lined, perhaps, and bearing many varieties of quaint water marks—is incalculable. With considerable success, Cameron has sought for old and susceptible paper in all kinds of out-of-the-way places in London, Edinburgh, Amsterdam, Paris, Florence. Thus from time to time, in parchment-bound volumes for the most part, he has come upon stores of English, Dutch, French, Italian, Japanese and Chinese paper, dating from the seventeenth or eighteenth century. Other questions apart, his experience is that the size in new paper tends to produce a cloudy effect after prolonged damping ; whereas a fine old paper after two days of

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damping shows increased sensitiveness. Being highly absorbent, Japanese paper requires a minimum of damping. Meryon frequently used a paper tinged with green, said to have been made at the time of the French Revolution. Occasionally Cameron, too, has printed impressions on such green paper as, for example, the 'Newgate' (300), the 'Venetian Street' (308), the 'Place Plumereau' (353), the 'Montivilliers' (355), and the 'Pont Neuf' (361).

To pass from the materials to the art with which they are used, Cameron, having made some progress in the craftsmanship of etching, became subject to, nay, for some time was almost at the mercy of, various art influences. Like many young men he was ductile, imitation extending even to accidents of manner. Practically self-trained, directions of study were governed not by any system, good or bad, but by inclination coinciding with opportunity. Looking back, it seems well that the almost purely receptive stages were of long duration, that there was no sudden attempt to see or feel individually. The theory that knowledge ultimately hampers instead of enriches originality, applies only to those whose individual faith and force are not commensurate with sensitiveness. Otherwise it is inapplicable. The case of Rembrandt, who in his etchings freely took from Dürer, Rubens and others, need alone be cited in disproof of the generalisation. Reynolds, indeed, was right when he told students of the Royal Academy that 'he whose feebleness is such as to make other men's thoughts an incumbrance to him can have no very great strength of mind or genius of his own to be destroyed.' The paramount question is not how much or how little an artist has derived from others, but in what degree that which has been derived is assimilated, transfigured, revitalised. The world of art as well as of nature can thus fruitfully be laid under contribution in the measure of the assimilative power.

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Cameron began as, and for long remained, an agreeable illustrator, and hardly more. At this stage the work gives little evidence of desire to sift the trivial from the significant, to reach beyond pleasant calligraphic records of objective fact. Moreover, within these narrow limits the utterance is inadequate, faltering, often anonymous. Though here and there we find hints of the black and white art of Sir George Reid and of Maxime Lalanne, the predominant influence was for some time that of Seymour Haden. This, fortunately, served to concentrate the young artist's attention on the craftsmanship of etching, to stimulate technical investigation. If we take from dozens of the early plates that which was derived from Haden, and continues to be essentially his, the residue counts for little. The incalculable element, if such exists, eludes the most careful search. At that stage more ambitious effort could have proved nothing but abortive. Nevertheless, during the first year Cameron etched 'Linlithgow Palace' (8), which, touched with romanticism, is attractive as a delicate, dark patterning of shapes against a luminous sky. The large 'Greenock' (58) shows that by 1890 he could from an ordinary standpoint well order elaborate material. Increased confidence and freedom give value to 'Tweedmouth' (69). At about this time he became conscious of the spell of Whistler's elusive subtlety, though he lacked the master's daring and ability for technical flights, as alluring as those of any butterfly. The rarifying influence of Whistler's vision is operative in, for instance, 'Thames Warehouses' (64), 'Shopping' (77), 'Greendyke Street' (88), and the radiant 'White Horse Close' (86). Soon thereafter, as is seen in etchings such as 'Sugar Sample Room' (101) and 'Rowallan Castle' (114), Cameron began to look with admiration towards that imaginatively forcible interpreter of architectural themes, Meryon, whose influence, now for the most part assimilated, was for some time a besetting

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mannerism. It was indeed, in considerable measure, a Meryonised London which Cameron etched in 1899. The 'Rembrandt Farm' (139), of 1892, denotes by its title the master of whose genius Cameron was initially but little conscious, but who in the long run was to exercise an influence so deep that it may be called creative. From Rembrandt's simple and potent vision of landscape he has not yet profited to the full.

Besides influences to some extent self-chosen, inward, development was affected by wholly exterior causes. Printed allusion has frequently been made to the immediate welcome accorded to the etchings of Cameron. There is, however, a good deal of misapprehension on this point. From the first, it is true, the work attracted attention when exhibited, but apart from the Sets, which, as such, gathered a certain momentum, the demand for proofs was meagre up till about 1900. With the exception of 1898, when an exhibition was held by Messrs. Connell in Glasgow, the demand did not exceed seventy or eighty prints in a year. Hence, in order to make a living, and often necessarily without aesthetic impulse, Cameron accepted a variety of commissions to etch, the results of which appear in the Catalogue. It is imperative, however, to distinguish between etchings done in ever-increasing measure because of predilection for the motives, and illustrations wherein given subjects are imposed or the range of choice is limited. The often-discussed artistic temperament is less uniform than doctrinaires would have us believe. Some artists give of their best when conforming to the detailed requirements of patron, publisher, or public; others, and I take Cameron to be of them, find restraints irksome. Yet it is necessary to modify the statement. While as a translator into black-and-white of other men's drawings even technical facility seemed to leave him, and while as a book illustrator he lacked perception and inventiveness, his sense of spacing, of pattern, including lettering, is, in the early

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period, nowhere more admirably exemplified than in some of the book-plates, designs for title pages, catalogue covers, and the rest. The chronological arrangement of the etchings possesses, among other advantages, that of showing Cameron's fine instinct for ordering conventionalised material in dignified, sometimes even impressive way. Slowly and somewhat erratically that instinct has come to embrace freer material.

Having considered the way in which circumstances of birth and predisposition, as well as the art of other etchers, operated on development, we may pass to the scope of Cameron's aim and achievement. First it is pertinent to enquire what for him seems to be the meaning of the several kinds of theme essayed, and next the use he has made of his understanding. The etched work falls into two main subject-divisions, architecture and landscape, but these do not completely cover his output. Profoundly as he may feel great scriptural themes, such as Rembrandt interpreted in terms of supreme and poignant beauty, they have been excluded as beyond his imaginative range. Again, though in the early Glasgow days he painted several portraits, this branch of art—if there be excepted a small picture done in 1910—has not, since the nineties, been seriously attempted. Of pure fantasy there is almost nothing. The winged, half-celestial beings of the air in 'The Devil and the Fairy' (180) and in the first state of 'The Butterfly' (215), taking the date of the etchings into account, make us wish, however, for more. Grotesques and sculptured figures, on the other hand, have provided fruitful material.

It was as an etcher of architecture that Cameron came into prominence. Such actuality, it is well to remember, is already more or less stamped with the impress of imagination. A cathedral, a bridge, a street of comradely dwellings, provide themes to some extent consciously ordered in conformity with

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the ideas of their makers. But while the architect has to unite beauty to utility, the etcher, choosing from structures that are the issue of aesthetic choice, re-environing and re-emphasising within reasonable limits according to will, is free to disregard utility in its restricted practical sense. Responsive to the influence, the 'magnetic alliciency' of old buildings, the artist may identify himself with and recover their spirit. In vital art impulse cannot accurately be measured or analysed. It is impossible, then, to determine if with a given capacity, now inclining towards architecture, now towards landscape, success would be in identical measure in the two directions; or whether landscape, as seems probable, makes a greater demand upon the painter or etcher bent on inner expressiveness.

In the preface to the catalogue of the representative exhibition of Cameron etchings organised by the Grolier Club, New York, in 1908, he is called 'a passionate connoisseur of the picturesque.' The phrase, used in a complimentary sense, does in fact suggest limitations from which the artist is freeing himself. In the first meaning given by Murray, picturesque implies a certain disregard of truth in the effort for effect, and does not imply the highest beauty or sublimity. Picturesque art it may be said, 'attains a maximum of effect with a minimum of veracity.' It is as a connoisseur of the architecturally picturesque in this sense that Cameron first made his mark. Conscious of what was within his range from the standpoint of conception, he seldom ventured beyond that range, albeit the work steadily advanced in skill. Study of the sequence of architectural subjects shows Cameron's slowly diminishing concern with the merely picturesque, shows that his artistic phraseology tends to be less and less epithetic, more and more substantial. In corroboration, let 'Greendyke Street' (88) be compared with 'Robin Hood's Bay' (384), 'Saint Mark's' (204) with 'The Five Sisters'

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(397). On the other hand, only those obsessed by the impertinent logic of realism would deny to the portraitist of buildings the liberty to endow his rendering of them with associative values.

Five years ago a majority of those who intelligently appreciated the etched work of Cameron would have asserted without hesitation that the architectural subjects ranked high above any of the others. This opinion no longer obtains, probably. As an etcher of landscape Cameron's achievements are certainly not less, indeed as I think they are more, considerable than in architecture. In the landscapes there may with greater surety be traced the way in which linear organisation, design, emphasis of mass, and the whole technical equipment have ceased to be exploited as ends in themselves, but instead have increasingly been used as means towards the shaping of fundamentally expressive images. It would have been surprising had not Cameron's ever-deepening sense of nature, as ministering to and complementing human nature, quickened insight, intensified veracity. Only he who sees nothing particular in a scene thinks to render it by a labour of mere addition. Yet omission must not be confused with simplification, nor inventiveness with evocative power. As an interpreter of nature an artist's sovereignty depends, may we say, on the measure in which, consciously or, as is more frequent, subconsciously, the potency is recognised of that ancient utterance: 'He who wonders shall reign. He who reigns shall rest. Look with wonder on all that is before you.' From this point of view artists stand forth in the character of the *Pœmandres* of our time, of the Shepherds who seek, enfold, and order verities common alike to the little world of human experience which we call the microcosm, and to the system of worlds which we call the macrocosm. Where a mind is thus true to the calling of a Shepherd, nature unfolds and

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reveals depths within depths, beauty within beauty. In the light of such transcendent apprehension, if we can credit certain old mystical treatises, visible objects and scenes take on a character of majesty and aspiration. William Blake is the nearest analogy in our art to this state of vision. Beholding a sunrise, he heard the Sons of God shouting for joy ; freed by imagination from the bondage of materialism, he declared it possible

‘To see the world in a grain of sand,
And a heaven in a wild flower ;
Hold infinity in the palm of your hand,
And eternity in an hour.’

In all great art there is a breath of this liberating consciousness, born of wonder and love-wrought imagination. It follows that at intervals more or less frequent the artist, the poet, has moments of such inward illumination. For instance, the gates of light opened to Wagner when, reacting to the invocation, he wrote :

‘There must be some indestructible inner sense which is altogether clear and active only when the outward-facing senses are as if a-dream. . . It shows its function as creative calm. I know that this calm of mine works from within to without. With it I am at the world’s centre.’

So deepened and uplifted, sight discovers everywhere symbols : forms, that is to say, capable to contain life essences. Indifference to nature is no longer possible. Shapes and colours seem to exist by virtue of their invisible, vital relationship to all other colours and shapes, to all other thoughts and emotions and latent potentialities.

As is evident, Reynolds did not exaggerate when he said that nature is a vast promise not to be rashly explained. The unexplored is in everything. Because they penetrated to and revealed something of that illimitable soul of the universe which

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for ever awaits the discovery of genius, Plato and Shakespeare and Rembrandt were great. In calm that soul abides in nature, it inhabits the human spirit. Artist after artist moves us because he has been profoundly moved by reciprocal activities within and without: by visions of the spring of promise, the summer of fruition, the autumn of decay, the winter of repose. Monna Natura, 'earth of the beautiful breasts,' gives abundantly to those who with reverent ardour seek. Each aspect, each moment of nature is an opportunity for the artist to rescue and enshrine with the beauty of understanding some hidden treasure. Veils are lifted, as in a mood of impassioned contemplation he uses his eyes not to look with, but to look through. And the more he apprehends the more he knows there is to be apprehended. Thus expression becomes an ever profounder need, humbling as may be the attempts to attain it. Inevitably a poet-artist becomes more self-exigent as again and again he beholds the purity and confidence of a sky at dawn, the glory of full sunshine, the magnificat of evening, when the splendours of the sun leap forth into the cooling air, the peace of deepening twilight, the impenetrable mystery of night itself, woven into a robe of sleep. So with the elemental power of great hills, the tumult of storm, the sabbatical calm or the tragic force of the sea. It was in a rapture of longing born in such a state of consciousness that Shelley wrote his noble invocation, 'make me thy lyre, even as the forest is.' Art permeated by this spirit partakes of the miraculously potent: of two sounds it fashions, not a third, but a star.

Before passing to a brief survey of Cameron's etched work it is well to recall that exception has been taken to certain of his methods. Some purists, for instance, hold that an etching should be restricted to open, functional line work, that it is

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unsuited to the rendering of large, rich masses of dark. Of that and many kindred problems, may it not be said that each work of art is its own justification or condemnation, that the legitimate or illegitimate use of a medium cannot be settled by appeal to formula? In every art certain pathfinders have initially been censured for breaking technical 'laws.' The fact is lost sight of that masters are their own legislators, the laws accommodating themselves to their successful practice. But Cameron is not in this sense an originator. Precedent for his various technical modes is to be found within the etched work of Rembrandt. In order to determine whether or not he has justified the use of two markedly dissimilar methods, there may be compared mature and characteristic etchings such as 'Ben Ledi' (424) and 'Dunvalanree' (432).

And as to Cameron's achievement? Any attempt to assign to him the place which he will finally occupy among etchers of the past and present would be premature. Only time can give the necessary perspective. Even to disengage from the many commonplace, inconclusive etchings those likely, as examples of happily combined observation, design, and imagination, to impress critical opinion in the future, must to a large extent be a matter of personal predilection. A tentative effort may nevertheless be made to sift the wheat from the chaff. From the start, as has been noticed, Cameron was able to design simple and dignified letters, and to make this lettering play a congruous part in the building up of effectively conventionalised material. The half-dozen plates, Nos. 164-169, in particular No. 166, prepare us for the many excellent book-plates, title-pages, and the like, of which they were the forerunners. Later examples worthy of emphasis include Nos. 254, 255, 259, 318, 319, 422, and, pre-eminently, 423. In this direction, though all along the line Cameron fulfilled the definite promise of his

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earlier years, etching plates which exemplify art as a finely adequate industry, his final book-plate only gives us a welcome surprise. In the rich lyricism of its arabesque, in the appropriateness, nay inevitability of its beauty, the 'Harris B. Dick' (423) is to Cameron's art that which the famous 'Knots' are to Dürer's.

Three or four etchings only can be regarded from the standpoint of portraiture: notably 'Helen Dodds' (92) and 'The Veteran' (94), done as long ago as 1891. Not since—if we except the unfinished 'Jean' (288) of 1899—has Cameron essayed portraiture with the force and earnestness which mark these firm and salient prints. 'Paolo Salviati' (208), portrayed in 1895, might have been exhumed from some dark cavern. In general, when single human figures were etched, it was primarily from the standpoint of pattern, of the scheme of light and shade, and in negligible measure only with the intention to image the vital spirit of the sitter. 'Old Age' (84) is essentially a deft weaving of light and shadow into an attractive arabesque. 'A Dutch Damsel' (125), in plan suggesting a kite with a diminishing tail, is merely a decorative 'arrangement' such as Whistler unconvincingly declared his 'My Mother' to be. 'Veronica' (205) is the fascinating picture in the Ambrosiana, Milan—for long attributed to Leonardo—rendered, save for a few details, such as the upward inclination of the chin, in reversed similitude. Minor examples into which enters an element of portraiture include Nos. 194, 265, and 271.

That Cameron would not now be content with such pleasant superficialisings is certain. Yet in many later etchings human figures are apt to be rebellious, gauche, or superfluous. A meed of admiration cannot be denied to the persistence with which he engages, and in the aesthetic contest is defeated by, these members of the human brotherhood. Almost in the measure of their

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humanity has been Cameron's undoing. Two or three examples of figures playing the part of irreconcilables may be cited. To whatever category belong the sins confessed by the penitent in 'The Confessional' (212), she counts against the artist as a sin of commission. Still more of a trespasser on aesthetic precincts was the striding girl in the first state of 'Newgate' (300). Did the artist in eliminating her remember the words of Polonius, 'a foolish figure, but farewell it'? The lady outside the porch in the first state of 'Rosslyn' (303) belongs to the fascinating sixties. But, with advantage to the fine architectural effect, both she and the second figure were withdrawn from the final state. In many other etchings large-scaled figures are alien, and detract from unity of design and mood. It is wholly different with the fairy forms in the little known 'Devil and the Fairy' (180) and in 'The Butterfly' (215), which suggest a fund of caprice, of sportive irresponsibility, we could wish had been further drawn upon. In a category apart, again, are etchings such as 'Rameses II.' (406) and 'An Egyptian Mirror' (408). With true control these translate into the language of the etcher human figures as sculptured by Egyptian art in profoundly significant stillness. Finest of all promises to be the as yet unfinished 'Queen of Chartres' (434). With native insight governing technique, Cameron has evoked the spirit of sacred chastity which, even on the glorious west front of Chartres Cathedral, gives the power of sovereign beauty to this twelfth century figure. In the etching of the long, straight drapery, of the pure, still attitude, we are profoundly conscious of that creative calm which caused Huysmans to ask if this queen among women, tender in her guardianship of a solemn portal, is living the life of union with God beyond the world, where time is no more.

Several noteworthy plates do not strictly come within the subject-range of figures, of architecture, or of landscape. For long,

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as is evident, Cameron's imagination has been haunted by the strange, almost infernal beauty of 'gorgons and hydras and chimeras dire,' hewn out of stone or shaped in bronze by mediaeval or later sculptors. Implacable, invulnerable, fixed in glowering vengeance, is 'The Little Devil of Florence' (401). 'The Chimera of Amiens' (415), expelled from the Cathedral interior for some ancient rebellion, who now from a lofty position on the battlements gloats, hungry, imperious, over the city, is a master-stroke of evocation. For ever frustrate, yet for ever moved by diabolic passion, the winged brute, with long, outstretched neck, sinister ears, and open jaws, can never be appeased: never, at least, till a peace be wrought of heaven with hell. In imaginatively potent contrast with the awe-inspiring shape, etched with extraordinary force and certitude as it crouches isolate above its gargoyle whelps, is the expanse of fair, level landscape, stretching league on league towards the low horizon line. Slender poplars flank the quiet-flowing river, and the earth, etherealised, is as though re-created by the divine breath.

In the treatment of purely architectural subjects Cameron early freed himself from bondage to verisimilitude. An etching in this kind, 'The Unicorn' (89), first declared a refreshingly yet unassertively personal outlook. In this charming plate there is an initiatory impulse to design and to accent in conformity with sight, really if not deeply emotionalised. As knowledge and skill increased, Cameron applied them with good purpose to other architectural themes. Almost invariably, however, as I think, these etchings, when compared with the best of the landscapes, appear somewhat mannered and artificial. They seem to aim at effectiveness rather than expressiveness; and in 'The Steps' (113), which rise inconclusively from nowhere towards nowhere, there is neither effectiveness nor expressiveness. Unlike some of the tragically energised Paris subjects of Meryon, from whose won-

INTRODUCTORY ESSAY

derful 'Rue des Mauvais Garçons' is derived 'Old Houses, Rouen' (275), Cameron's architectural themes, with the exception of 'Newgate' (300), and two or three others, are not deeply 'felt in the blood, and felt along the heart.' In a word, they are not in comparable degree with the landscapes the issue of emotionalised thought, of ever enriching and revealing experience, disciplined to the needs of art. On the other hand, it is in this direction that again and again Cameron as a craftsman has excelled, and such technical triumphs have benefited work in other kinds. As instances belonging to various periods I may name the attractive 'Palace, Stirling Castle' (174); the radiantly simple 'Tintoret's House' (209); 'The Venetian Fountain' (210), remarkable for the fine drawing of the sculptured decoration; 'Broad Street, Stirling' (286), one of several subtly beautiful street scenes; dissimilar London subjects such as the pure, clear-featured 'Custom House' (289), the dignified 'Admiralty' (293), and the grimly steadfast 'Newgate' (300); 'Joannis Darius' (309), of gem-like charm; 'Chinon' (330), in which ingeniously enough, by a forcing of contrasts, day is given the semblance of night; the fascinating 'Place Plumereau' (353), appropriately hospitable to the picturesque; richly wrought stonework splendidly arabesqued such as 'Harfleur' (356); 'John Knox's House' (368), expressing some of the spirit of the place; 'Dinant' (395), the recession of house-fronts so finely allied; and 'Beauvais' (412), a firmly established Cameron. To the impressive 'Robin Hood's Bay' (384) is imparted some of the artist's feeling for landscape; hence, it may be, the large measure of impulse to plan, co-ordinate, and vitally emphasise the scene. On the border-land of architecture and landscape are two or three far prospects. If at the heart of the design of 'Berwick-on-Tweed' (382) we find a memory of Whistler's 'Little Venice,' the etching shows at once how delicately and authoritatively Cameron can from a distance

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observe structure. At close quarters, again, he can inventively order a litter of objects in an interior, and shape them into a stylistic unity. Here, too, there has been progress. 'The Smithy' (234), and 'The Workshop' (369) were followed by the finer 'Robert Lee's Workshop' (375).

The later of the several church interiors belong to a different mood of work from the architectural subjects in general. The three etchings of San Marco (204, 307, 311), adroitly attractive in varying degree, hardly prepare us for the imaginative control implicit in 'St. Laumer' (351), and still less for the interpenetration of matter and spirit which endows 'The Five Sisters' (397) with the beauty of symbolic truth. In the art of stained glass, it has been said, man fashions the form into which God breathes the life. Something of that creative activity was Cameron's when, as an image of aspiration, he etched the light-suffused window in the north transept of York Minster. He shows it as a part of 'the great world's altar-stairs that slope thro' darkness up to God.'

There remain the landscapes. As early as 1892 Cameron began to take a summary line of his own. Evidently he felt the need of emphasis in the work, even though it had to be somewhat ruthless in character. The transformation in 'Speyside' (19) from the pretty State I. of 1888, done with the needle, to the strongly dry-pointed State II. of 1892, is a good instance of the change of attitude. Similarly interesting are 'A Lowland River' (150) and 'Landscape with Trees' (151), each rare because, despite a vigorously struck-out effect, Cameron was dissatisfied with the plate. 'A Rembrandt Farm' (139), obviously though not profoundly influenced by the master whose name it bears, precedes by a year only 'Lecropt' (177), in which is affirmed a dignified, serene, and decoratively governed way of translating nature. As yet the artist is not overwhelmed by

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prodigal possibilities; unperplexed, he achieves a singularly happy, if relatively superficial, result. 'A Border Tower' (196) is etched in a kindred mood. In 'Ledaig' (278) there are hints of a quest somewhat more essential, and, particularly in State I., a delightful clarity of utterance is preserved. All the landscapes named are of those essential to a representative collection. 'Ledaig' is one of the many instances in which the after-thought of reducing the plate diminished the spaciousness and the design-value of the work. Almost without exception, the cutting down of plates has falsified the first and finer intention. Important landscapes followed 'Ledaig' only at long intervals. 'Elcho on the Tay' (312) is in general disposition of lights and darks authentically individual. Nature is used as a means of expression. Some disappointment is felt, nevertheless, when there are examined the non-structural lines which, massed, form the dark hillside. It is the general impression which pleases. Surpassing 'Elcho' in gravity, reaching even to solemnity of design is 'The Meuse' (390). In it for the first time is proclaimed a capacity for worship, not of a broad effect only but, especially in the fair, far upland, of co-ordinating detail. In relation to Cameron's etched work up to that time 'The Meuse' is what to the life-sense of Blake was the peerless utterance, 'I possess my visions and peace.' Several of the succeeding landscapes compare favourably with other work done at the same time: for instance, despite its Japanesque superfluities 'Afterglow on the Findhorn' (399) and emphatically 'Craigievar' (402), highly desirable if only because of the beautifully rendered slope in the central background.

'Ben Ledi' (424) marks a further and a noble advance: an advance alike in integrity of conception and in imaginatively disciplined technique. Flaubert wrote that an artist should live in his work as does God in nature: invisible and all-

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powerful, felt everywhere yet nowhere seen. Having eloiigned himself from nature, the more surely to establish his intuitional vision, the artist of 'Ben Ledi,' with sight and feeling purified and uplifted, seems to have returned to nature, resolved to shape a solemnly beautiful symbol of earth and water and sky permeated by the spirit of man. Studying this etching, we remember that all great art partakes of the substantiality of sculpture, that it penetrates through the surface towards the depths. Here the design, the forms, are as though wrought of the substance of nature. No felicitous accidents of inking or retroussage are allowed to impair the close purity of the passionately structuralised earth. Beyond the shadowed valley, watered by the quiet-flowing Forth, Ben Ledi—inviolatè Hill of God—uprises still and strong and sovereign, great in majesty and promise, exalted as though by a hush of awe. Less ambitious in scale, but as an achievement and in promise rich, is the lyric 'Dunvalanree' (432). As a pure etcher following in the wake of Rembrandt, Cameron has given us no finer proof of his powers, than the bare, rugged cliff, rendered by a few organically significant lines. Again, the subtly dry-pointed 'Drumadoon' (430) can without exaggeration surely be characterised, slight though it be, as a rhythmic phrase of nature-inspired reverence. Another small, recently issued dry-point, 'Ralia' (433), is well-nigh perfect in balance of black and white, and in the delicate, sure, self-expressive rendering of the structure of the mountain.

It is folly, Reynolds declared, to expect from an artist more than six masterpieces. Without using the word masterpiece, which to different persons means markedly different things, may we not hold singularly fortunate, nay privileged, the man who during the last five years has etched, say, 'The Meuse,' 'The Five Sisters,' 'The Chimera,' 'Ben Ledi,' 'Dunvalanree,' 'Drumadoon,' 'Ralia'?

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Quickened and technically directed by that creative sympathy which, humbly potent, unlocks the secret doors of mind and spirit, each of these etchings fulfils itself, so to say, by ministering to intuitive needs; each, in a world which seems the harder because human beings know one another imperfectly, proffers a revealing fellowship. In poetry, according to a Chinese definition, the sound stops short, the sense flows on. So the highest artistic achievement has value only by virtue of its relation to life: as with fine understanding Mr. Laurence Binyon has written, human art is homeless till it takes life in human joy.

Cameron's evolution, at first slow and uncertain, of late swift and essential, is the issue, surely, of ever-increasing concern for clear, strong, reasonable expression of inner and outer reality. It has been, I hold, along the path which leads away from the mechanical to the vital, away from the outward to the fundamental. For years it seemed sufficient to render a pleasant aspect of the show of things with the technical skill then at command, to display material intriguingly. The enduring logic of experience gradually wrought a change. In generous degree the artist has convinced us not only of ability to be expressive, but that, impelled to profounder self-consciousness, his vision of life ensouled by beauty is worthy of expression. Energetic quest of the externally arresting, the picturesque, the romantic, or shall we say the pseudo-romantic, has given place to the immensely true quest of 'that something far more deeply interfused' which intuition divines as everywhere the animating principle. 'Raise the stone, and there thou shalt find me; cleave the wood, and there I am.' Perception so quickened, intensified, chastened, tends to unite with, even to evoke, the poetic genius. Fixing his course by the immutable star to which, in the firmament of his being, each man is heir, an artist may thus in mind, heart, and spirit become convinced that 'the spiritual is the palpable illumined,' and that,

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lacking a ray of this hallowed and vitalising light, the highest technical achievement reaches no great end.

The compilation of this Catalogue would have been impossible without the constant help of the artist and of Mrs. D. Y. Cameron. To them in particular I desire to express my gratitude for much information otherwise unobtainable, for many valuable counsels, and for help in countless ways.

I am indebted to Messrs. Otto Schulze & Co. for permission to make use of my Preface to *Etchings of D. Y. Cameron*, published by them in 1908. I would also cordially thank Messrs. James Connell & Sons for their zeal and success in tracing many rare etchings, and for other help; Mr. G. H. Christie for enabling me to examine and in several cases to reproduce rarities in his possession; Mr. Campbell Dodgson for the loan of his Cameron etchings, which proved informative, and for many valuable suggestions; Mr. Richard Gutekunst and Messrs. P. & D. Colnaghi & Obach for the loan of etchings belonging to them and for other courteous aid; Messrs. Kennedy & Co. for finding Nos. 11, 17, 25, 54 and 56; Mr. Harris B. Dick for his ready assistance in various directions; Mr. A. J. Parsons for permission to see his collection of Cameron etchings at Messrs. Christie's before the public had access to it.

My thanks are due, moreover, to Dr. F. Sievers of Berlin, Dr. G. Pauli of Bremen, Dr. S. Meller of Budapest, Professor Singer of Dresden, Dr. H. Börger of Hamburg, and Dr. F. M. Haberditzl of Vienna for giving details of prints in the several public collections under their charge; to the Director of the Fitzwilliam Museum, Cambridge, and the Curators of the public galleries at Dundee, Leeds, Liverpool, and New York for similar information; to Mr. R. K. Blair, Miss Katherine Cameron, Mr. W. A. Coats, Dr. Macaulay, Mr. James MacLehose, Mr.

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Stephen Mitchell, Mr. John Nairn, Mr. George G. Napier, Mrs. Wilson Pollock, Mr. Peter Wordie, and the executors of the late Mr. John Wordie for providing very scarce or unique etchings to be reproduced or examined; to Mr. J. Craig Annan, M. Gustave Bourcard, Messrs. Frost & Reed, Messrs. Frederick Keppel & Co., Mrs. Reece, and others too numerous to name, who in various ways have readily assisted me.

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CATALOGUE OF ETCHINGS

ETCHINGS IN PAISLEY SET

1. Paisley Abbey. North View. 1887

Etching. $5\frac{3}{8} \times 7\frac{5}{8}$ in. : 152 × 198 mm.

D. T. C. lower left 15 mm. from side. *Paisley Abbey* lower right 15 mm. from side.

First of the Paisley Set, 7 subjects, Nos. 1-7, all steel-faced, printed in London, published by Matthew Neilson, Paisley. Plates cleared at edges about 4 mm. all round. The Set is catalogued in the order of the printed list in the portfolio.

In Paisley Abbey Robert Bruce confessed the murder of the Red Comyn, and here, in his presence, was buried his daughter, Marjory, mother of Robert II.

2. Paisley Abbey. The Interior. 1887

Etching. $7\frac{1}{8} \times 5\frac{3}{8}$ in. : 202 × 150 mm.

D. T. C. lower right 14 mm. from side. *Paisley Abbey Interior* lower centre.

No. 2 in Paisley Set, see No. 1.

3. Paisley Abbey. South View. 1887

Etching. $5\frac{1}{8} \times 7\frac{3}{4}$ in. : 151 × 197 mm.

D. T. C. lower right 20 mm. from side. *Paisley Abbey and Sounding Aisle* lower left 15 mm. from side. Above this last the title, obscured by lines, is repeated.

No. 3 in Paisley Set, see No. 1.

4. George A. Clark Town Hall. 1887

Etching. $7\frac{1}{8} \times 5\frac{1}{8}$ in. : 202 × 151 mm.

D. T. C. lower right 15 mm. from side. *George A. Clark Town Hall Paisley* lower left corner.

No. 4 in Paisley Set, see No. 1.

5. Birth-Place and Early Home of Professor Wilson (Christopher North). 1887

Etching. $5\frac{1}{8} \times 7\frac{3}{8}$ in. : 151 × 201 mm.

D. T. C. lower right 25 mm. from side. *Wilson's House Paisley* lower left 19 mm. from side.

No. 5 in Paisley Set, see No. 1.

6. Stanley Castle. 1887

Etching. $7\frac{7}{8} \times 5\frac{3}{8}$ in. : 200 × 149 mm.

D. T. C. lower right 14 mm. from side. *Stanley Castle* lower left 22 mm. from bottom.

No. 6 in Paisley Set, see No. 1.

7. Distant View of Crookston Castle. 1887

Etching. $5\frac{3}{8} \times 7\frac{1}{8}$ in. : 150 × 199 mm.

D. T. C. lower right 23 mm. from side. *Crookston Castle* lower left 18 mm. from side.

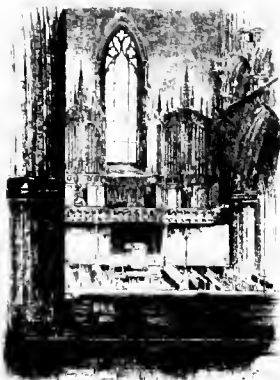
Seventh and last subject in Paisley Set, see No. 1.



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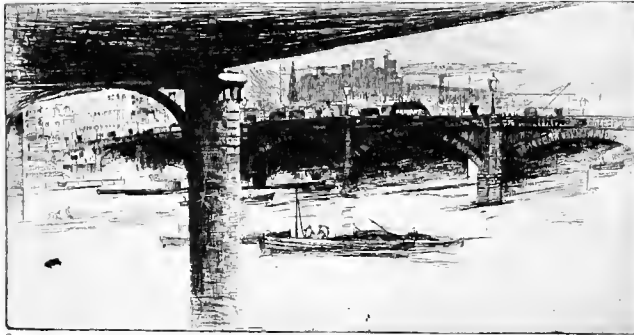
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ETCHINGS

8. Linlithgow Palace.

1887

Etching. $5\frac{7}{8} \times 11\frac{3}{4}$ in. : 133×304 mm.

D. F. Cameron lower left 16 mm. from side.

One impression only traced : Thomas Connell.

In Linlithgow Palace, a favourite seat of the Kings of Scotland, Queen Mary was born on December 7, 1542. The palace was reduced to ruins by the English dragoons under General Hawley in 1746.

9. Jamaica Street Bridge.

1888

Etching. $6\frac{2}{3} \times 13\frac{5}{8}$ in. : 176×342 mm.

D. F. Cameron upper left 15 mm. from side.

One impression only traced : Thomas Connell.

A Glasgow subject.

10. Smailholm Tower. G. 3.

1888

Etching. $4\frac{7}{8} \times 6\frac{1}{8}$ in. : 124×173 mm.

Smailholm Tower. *D. F. Cameron* lower left, signature 44 mm. from side. Plate cleared at edges about 4 mm. all round.

Two impressions only traced.

11. A Border Village.

1888

Etching. 7×5 in.

A Border Village. *D. F. Cameron 1888* lower left about $\frac{3}{8}$ in. from bottom. Plate cleared at edges about 3 mm. all round.

One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

12. Bowden.

1888

Etching. $5\frac{3}{4} \times 8\frac{1}{2}$ in. : 152×217 mm. Containing lines of design 127×193 mm.

D. F. Cameron lower left 15 mm. from side line of design. *Bowden* lower right 10 mm. from bottom of design.

Exhibited, Painter-Etchers, 1889, No. 105.

ETCHINGS

13. St. Mary's Loch. 1888

Etching. $5\frac{13}{16} \times 8\frac{5}{8}$ in. : 148 × 219 mm.

St. Mary's. D. F. Cameron 1888 lower right 37 mm. from side. Plate cleared at edges 4 mm. all round.

Exhibited, Painter-Etchers, 1889, No. 72.

'Lone St. Mary's silent lake,' from which the Yarrow takes its source, is described in 'Marmion,' and alluded to by Wordsworth. 'What Burns did for the West and Scott for all the North, James Hogg achieved for St. Mary's Loch—he made it known to all the world.'—Sir Herbert Maxwell.

14. Cottage, Arran : Sunset. 1888

Etching. $5 \times 6\frac{3}{8}$ in. : 127 × 162 mm.

D. F. Cameron 1888 lower left 15 mm. from side. Plate cleared at edges about 4 mm. all round.

Two impressions only traced, one of them in America.

15. Cadzow Castle. 1888

Etching. $6\frac{1}{16} \times 8\frac{1}{16}$ in. : 154 × 205 mm.

Cadzow Castle. D. F. Cameron lower left, signature 35 mm. from side. Plate cleared at edges about 5 mm. all round.

One impression only traced.

The now ruined castle was the ancient baronial residence of the family of Hamilton. Scott addressed his ballad, 'Cadzow (or Cadyow) Castle,' to Lady Anne Hamilton.

16. Evening. 1888

Etching. $2\frac{31}{32} \times 8\frac{15}{16}$ in. : 76 × 227 mm.

D. F. Cameron lower right 15 mm. from side. Signature repeated, partly over first and stronger, 20 mm. from side.

Exhibited, Painter-Etchers, 1889, No. 91.

One impression only traced : Mrs. J. Wilson Pollock.



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19 I



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19 II

ETCHINGS

17. Corra Linn. 1888

Etching. $7\frac{5}{8} \times 5\frac{1}{10}$ in. : 194×145 mm.

Corra Linn. D. F. Cameron lower right, about 20 mm. from side. Plate cleared at edges about 5 mm. all round.

One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

‘Annan, Tweed and Clyde
Rise a’ out o’ ac hillside
Tweed ran, Annan wan,
Clyde brak its neck o’er Corra Linn.’

18. The Walls of Tillietudlem. 1888

Etching. $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 101×151 mm.

D. F. Cameron lower right 19 mm. from side.

One impression only.

An etching of Craignethan Castle. The name Tillietudlem in ‘Old Mortality’ is supposed to have been taken from that of the ravine, Gillytudiem, under the old castle of Lanark.

See also Nos. 33, 51 and 153.

19. Speyside. G. 91. 1888-92

Etching and Dry-point. $3\frac{7}{8} \times 5\frac{1}{16}$ in. : 99×151 mm.

D. F. Cameron lower left 28 mm. from side.

State I. 1888. No dry-point. Plate cleared at edges about 4 mm. all round. Reproduced.

II. 1892. Heavy dry-pointing added on trees and rushes to left and in lesser degree elsewhere. Signature obscured. Reproduced.

State II. Exhibited, Painter-Etchers, 1892, No. 148.

20. A Perthshire Village. W. 1. G. 25. 1888

Etching. $5\frac{9}{32} \times 8\frac{1}{16}$ in. : 134×205 mm.

D. F. Cameron lower left 28 mm. from side. Plate cleared at edges about 5 mm. all round.

Submitted before D. F. Cameron was elected Associate, Royal Society of Painter-Etchers, in February, 1889.

Exhibited, Painter-Etchers, 1889, No. 75.

About six impressions.

A roadway village near Bridge of Earn.

ETCHINGS

21. The Sound of Kilbrannan. 1888

Etching. $4\frac{7}{32} \times 7\frac{5}{32}$ in. : 107×182 mm.

Sound of Kilbrannan. D. Y. C. Cameron 1888 lower right 15 mm. from side. Plate cleared at edges about 7 mm. all round.

One or two impressions only.

For another version of the subject see No. 45.

22. Strathendrick and Loch Lomond. 1888

Etching. $4\frac{13}{32} \times 5\frac{15}{16}$ in. : 112×151 mm.

D. Y. C. lower right 25 mm. from side. Plate cleared at edges about 4 mm. all round.

Etched for the 'History of Strathendrick' by J. Guthrie Smith, but not used.

One impression only : James MacLehose.

23. Glasgow Cathedral and Barony Church. 1888

Etching. $9 \times 6\frac{1}{16}$ in. : 229×154 mm. Containing lines of design 204×132 mm.

D. Y. C. lower left 14 mm. from side line of design.

Reproduced in photogravure on a reduced scale, p. 126, 'Homes and Haunts of Sir Walter Scott,' by George G. Napier. Glasgow : James MacLehose and Sons, 1897.

See No. 185.


One impression only traced : George G. Napier.

For another version of the subject see No. 36.

According to tradition Glasgow Cathedral was founded by St. Mungo about 560 ; it was endowed by David I., 'a sair saint to the Crown,' in 1115. The old Barony Church has been removed.

24. Ailsa Craig from Arran. 1888

Etching. $5\frac{31}{32} \times 9\frac{17}{32}$ in. : 152×242 mm.

Ailsa Craig from Arran (South) D. Y. C. towards lower right corner.  lower left corner.

Exhibited, Painter-Etchers, 1889, No. 73.

One impression only traced : now in Germany.

For other etchings of Ailsa Craig see Nos. 46 and 49.

25. Traquair. 1889

Etching. $3\frac{11}{32} \times 6\frac{1}{16}$ in. : 85×154 mm.

D. Y. C. Cameron 1889 lower left about 21 mm. from side. Plate cleared at edges about 5 mm. all round.

One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

Supposed to be the prototype of Tully-Veolan in 'Waverley.'



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29

ETCHINGS

26. Aberdeen Bay. W. 3, 'The Sands of Aberdeen.' G. 27. 1889

Etching. $4\frac{3}{8} \times 10\frac{7}{8}$ in. : 125 × 265 mm.

Unsigned. *Aberdeen Bay* lower left 19 mm. from bottom.

Four or five impressions only.

Exhibited, Painter-Etchers, 1890, No. 23.

27. The Cliffs of Aberdeenshire. G. 2. 1889

Etching. $4\frac{7}{8} \times 9\frac{2}{3}$ in. : 113 × 238 mm.

D. T. Cameron 1889 lower left 12 mm. from side.

Four or five impressions only.

Exhibited, Painter-Etchers, 1890, No 29.

28. Perth Bridge. 1889

Etching. $6\frac{3}{4} \times 10\frac{5}{8}$ in. : 177 × 262 mm.

Perth Bridge. *D. T. Cameron* lower right 32 mm. from side. Plate cleared at edges about 5 mm. all round.

Steel-faced and published by Messrs. Seeley & Co, in 'The Portfolio,' Vol. XX., July, 1889. Re-issued together with No. 43 in 1906.

V. & A. M.

For another version of the subject see No. 72.

29. The Clyde near Carmyle. W. 2. G. 26 1889

Etching. $6\frac{2}{3} \times 9\frac{7}{8}$ in. : 176 × 251 mm.

Clyde near Carmyle. *D. T. Cameron* lower right, signature 33 mm. from side.

Nine or ten impressions.

Exhibited, Painter-Etchers, 1890, No. 120 'Carmyle.'

ETCHINGS IN CLYDE SET

30. The Source of the Clyde. G. 5. 1889

Etching. $5\frac{2}{3}\frac{5}{2} \times 7\frac{2}{3}\frac{9}{2}$ in. : 147 × 201 mm.

Source of the Clyde. D. Y. Cameron lower left, signature 43 mm. from side.

First of the Clyde Set, 20 subjects, Nos. 30-49. Mr. George Stevenson (see Introduction, p. xxii) helped the artist to etch and bite these plates. Some trial impressions were printed at Messrs. Maclure, Macdonald & Co.'s, Glasgow, these being signed in pencil 'D. Y. Cameron' in lower right corner. The plates were then sent to F. Goulding, London, who, after steel-facing them, printed the edition of about 22 sets, published in 1890 by Messrs. E. & E. Silva White, Glasgow. These impressions are signed in pencil 'D. Y. Cameron' to left, 'F. Goulding, Imp.' to right. The Set is catalogued in the order of the list in the portfolio. Plates secured in 1911 and cancelled by the artist.

The 20 subjects were exhibited at the Painter-Etchers, 1890.

Bremen, and Vienna, Imperial Library, possess the Clyde Set complete.

✓ 31. Upper Clyde Valley. G. 6. 1889

Etching. $4\frac{7}{8} \times 8\frac{1}{8}\frac{1}{8}$ in. : 124 × 221 mm. No. 2 in Clyde Set, see No. 30.

Upper Clyde Valley. D. Y. Cameron lower left corner.

Bremen. Budapest. Vienna, Imperial Library.

32. The Clyde at Symington. G. 7. 1889

Etching. $4\frac{1}{8}\frac{5}{8} \times 9\frac{1}{8}\frac{1}{8}$ in. : 126 × 230 mm. No. 3 in Clyde Set, see No. 30.

Clyde at Symington. D. Y. Cameron lower left, signature 30 mm. from side.

Bremen. Vienna, Imperial Library.

33. Tillietudlem. G. 8. 1889

Etching. $5\frac{2}{3}\frac{7}{2} \times 8$ in. : 149 × 203 mm. No. 4 in Clyde Set, see No. 30.

Tillietudlem. D. Y. Cameron lower right 42 mm. from side.

Bremen. Vienna, Imperial Library.

Craignethan Castle : the 'Tillietudlem' of 'Old Mortality,' see No. 18, also Nos. 51 and 153.

✓ 34. Bothwell. G. 9. 1889

Etching. $4\frac{7}{8} \times 9\frac{9}{2}\frac{9}{2}$ in. : 124 × 236 mm. No. 5 in Clyde Set, see No. 30.

Bothwell. D. Y. Cameron lower right 36 mm. from side.

Bremen. Vienna, Imperial Library.

This sweep of the Clyde is celebrated in Scottish song as Bothwell Bank.

35. Albert, Railway, and Victoria Bridges. G. 10. 1889

Etching. $6\frac{2}{3}\frac{7}{2} \times 10\frac{9}{2}\frac{9}{2}$ in. : 174 × 261 mm. No. 6 in Clyde Set, see No. 30.

Albert, Railway and Victoria Bridges. D. Y. Cameron lower right 28 mm. from side.

Bremen. Vienna, Imperial Library.

The Victoria Bridge is on the site of the original Glasgow Bridge, built by Bishop Rae in 1345.



30



31



32



33



34



35



36



37



39 I



38



39 II

ETCHINGS IN CLYDE SET

36. Glasgow Cathedral. G. 11. 1889

Etching. $5\frac{2}{3}\frac{5}{2} \times 9\frac{2}{3}\frac{9}{2}$ in. : 147×252 mm.

Glasgow Cathedral. D. T. Cameron lower left, signature 38 mm. from side.

No. 7 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

For another etching of this subject see No. 23.

37. Broomielaw and Railway Bridges. G. 12. 1889 ✓

Etching. $5\frac{1}{8}\frac{5}{2} \times 9\frac{1}{8}\frac{5}{2}$ in. : 151×241 mm.

D. T. Cameron lower right 50 mm. from side. *Broomielaw and Railway Bridges* lower left 16 mm. from side.

No. 8 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

Broomielaw Bridge is the lower of the two. For another etching of this Glasgow bridge see No. 112.

38. Glasgow Harbour. G. 13. 1889

Etching. $5\frac{2}{3}\frac{5}{2} \times 9\frac{2}{3}\frac{9}{2}$ in. : 147×252 mm.

Glasgow Harbour, 'Landing the herring.' D. T. Cameron lower left, signature 59 mm. from side.

No. 9 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

39. The Clyde at Govan. G. 14. 1889

Etching.

State I. $7\frac{7}{8} \times 11\frac{3}{8}\frac{1}{2}$ in. : 200×304 mm. *Clyde at Govan.* D. T. Cameron lower left, signature 51 mm. from side. Edges cleared about 5 mm. all round. This State not published in Clyde Set. Reproduced.

II. $4\frac{7}{8} \times 9\frac{7}{8}$ in. : 124×240 mm. After reduction at top, bottom and sides. *Clyde at Govan.* D. T. Cameron lower left, signature 43 mm. from side. More shipping introduced immediately to left of clock-tower and elsewhere. No. 10 in Clyde Set, see No. 30. Reproduced.

Bremen. Vienna, Imperial Library.

This etching, showing the Queen's Dock, Stobcross, on the north side of the river, would more correctly be entitled 'The Clyde from Govan.' See also No. 53.

ETCHINGS IN CLYDE SET

40. Dumbarton. G. 16. 1889

Etching. $5\frac{2}{3}\frac{7}{8} \times 9\frac{7}{8}$ in. : 149×251 mm.

Dumbarton. D. T. Cameron lower right 40 mm. from side.

No. 11 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

From Dumbarton Castle on March 17, 1547-8, Queen Mary set sail for France.

41. Clyde at Cardross. G. 15. 1889

Etching. $3\frac{7}{8} \times 9\frac{3}{8}$ in. : 99×239 mm.

Clyde at Cardross. D. T. Cameron lower left, signature 40 mm. from side.

No. 12 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

In the old castle of Cardross, Robert Bruce died on June 7, 1329.

42. Greenock. No. 1. G. 17. 1889

Etching. $7\frac{2}{3}\frac{9}{8} \times 5\frac{2}{3}\frac{7}{8}$ in. : 201×149 mm.

Greenock. D. T. Cameron lower right 25 mm. from side.

No. 13 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

For another etching of the subject see No. 58.

43. Arran. G. 20. 1889

Etching. $4\frac{1}{8}\frac{5}{8} \times 9\frac{2}{3}\frac{7}{8}$ in. : 126×250 mm.

Arran. D. T. Cameron lower right 40 mm. from side.

No. 14 in Clyde Set, see No. 30.

Afterwards published by Messrs. Seeley & Co. in 'The Portfolio,' Vol. XXIII., September, 1892. Reissued, together with No. 28, in 1906.

V. & A. M. Bremen. Vienna, Imperial Library.

↓ 44. Loch Ranza. G. 21. 1889

Etching. $5\frac{1}{8}\frac{5}{8} \times 8\frac{7}{8}$ in. : 151×226 mm.

D. T. Cameron lower right 38 mm. from side, followed by *Lochranza Arran.* D. T. faint lower right 9 mm. from bottom. Incomplete initials suggest that plate had been reduced on right side.

No. 15 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

In 1380 the now ruined castle of Loch Ranza was named among the hunting-seats of the Scottish sovereigns.



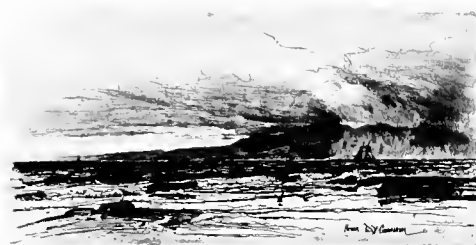
40



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43



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49

ETCHINGS IN CLYDE SET.

45. Sound of Kilbrannan and Entrance to Loch Fyne.

G. 22.

1889

Etching. $5\frac{1}{2} \times 8\frac{5}{8}$ in. : 139 × 219 mm.

Sound of Kilbrannan & Entrance to Lochfyne. D. F. Cameron lower right, signature 33 mm. from side.

No. 16 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

For another etching of the subject see No. 21.

46. Ardrossan. G. 18.

1889

Etching. $4\frac{7}{8} \times 8\frac{5}{16}$ in. : 124 × 211 mm.

Ardrossan & Ailsa in distance lower left 17 mm. from bottom. D. F. Cameron lower right 27 mm. from side.

No. 17 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

For other etchings of Ailsa see Nos. 24 and 49.

47. Ayr. G. 19.

1889

Etching. $6\frac{1}{8} \times 11\frac{3}{4}$ in. : 170 × 299 mm.

Ayr. D. F. Cameron—1889 lower right 27 mm. from side.

No. 18 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

48. Culzean Castle. G. 23.

1889

Etching. $5\frac{2}{3} \times 9\frac{1}{8}$ in. : 149 × 230 mm.

Culzean Castle. D. F. Cameron lower left, signature 34 mm. from side.

No. 19 in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

49. Ailsa. G. 24.

1889

Etching. $5\frac{3}{4} \times 9$ in. : 152 × 229 mm.

Ailsa. D. F. Cameron lower right 26 mm. from side.

Twentieth and last subject in Clyde Set, see No. 30.

Bremen. Vienna, Imperial Library.

For other etchings of Ailsa see Nos. 24 and 46.

ETCHINGS

50. The Old Revenge. (Large Plate.) 1889

Etching. $10\frac{3}{8}\frac{1}{2} \times 16\frac{7}{16}$ in.: 279×418 mm. *D. Y. Cameron* lower left 14 mm. from side.
 State I. Before engraved line 'Glasgow, Published October 1, 1890, by James Connell, 31 Renfield Street and 88 Stockwell Street.' Four impressions only, belonging to members of the Connell family.

II. Publication line as above added. Reproduced. Plate was steel-faced and 100 impressions printed by F. Goulding, London, each signed in pencil by the artist. Of these 40 were destroyed.

50A. The Old Revenge. (Small Plate.) 1889

Etching. $2\frac{2}{3}\frac{1}{2} \times 3\frac{7}{8}$ in.: 68×99 mm. *D. Y. C.* lower left 6 mm. from side.
 Etched for and reproduced as a line block in a booklet on the 'Old Revenge'—then the Industrial Training Ship 'Empress,' lying in the Gareloch—issued in connection with the large plate, which is described as 'probably the most important that has yet been done by a Glasgow artist and published in Glasgow.'

51. Towers of Tillietudlem. 1889

Etching. $6\frac{7}{16} \times 4\frac{7}{16}$ in.: 164×113 mm.
D. Y. C. lower right 21 mm. from side and from bottom of plate mark. Edges cleared 10 mm. at top and sides, 15 mm. at bottom. One impression only: G. H. Christie.
 Etched for a volume of the Waverley Novels. No. 153 substituted.
 An etching of Craignethan Castle. See also Nos. 18, 33 and 153.

52. Old Partick Bridge. Etching. $1\frac{7}{8} \times 5\frac{3}{8}\frac{1}{2}$ in.: 48×152 mm. 1889

Old Partick Bridge. *D. Y. C.* lower left, initials 7 mm. from side.
 One impression only traced: James MacLehose.

53. Ship-Yard, Govan. Etching. $2\frac{3}{8}\frac{3}{2} \times 3\frac{5}{8}\frac{3}{2}$ in.: 53×80 mm. 1889

D. Y. C. lower right 4 mm. from bottom. One impression only traced: G. H. Christie.
 This design is taken from central part of No. 39. Like Nos. 75 and 76, etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxii)—who correctly named it 'Clyde at Pointhouse'—but apparently not printed from by him.

54. Kelso Abbey. Etching. $7\frac{7}{8} \times 12$ in. 1889

Kelso Abbey *D. Y. Cameron* 1889 lower left about 6 mm. from bottom.
 One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.

55. The Courtyard. (Untraced.) Etching. $7\frac{7}{8} \times 12$ in. 1889

D. Y. Cameron 1889 lower left corner. Plate cleared at edges.
 Messrs. Kennedy & Co., New York, supplied the above particulars and the following description: 'An old castle, surrounded by buildings and walls. At the right a woman is walking towards a pump, in front of which is a trough. A large tree is at the left.'

56. Clyde from Highland Lane. 1889

Etching. $5\frac{3}{4} \times 9\frac{5}{16}$ in.: 137×237 mm. Edges cleared about 7 mm. all round.
Clyde from Highland Lane *D. Y. Cameron* lower left, signature 30 mm. from side.
 One impression only has been traced, namely by Messrs. Kennedy & Co., New York, who supplied a photograph and the measurements given.



50 II



53



51



50 A



56



54



52



57 II



58 II



59



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ETCHINGS

57. Dundee. W. 4. G. 28. 1890

Etching.

D. T. Cameron 1890 lower left 14 mm. from bottom.

State I. $6\frac{1}{8} \times 10\frac{1}{8}$ in. : 156 × 278 mm. The tarpaulin hanging from roof of shed extends almost to the level of bottom of lamp, 36 mm. from top of plate. No long line of rope from this tarpaulin towards right. One impression only : James Connell.

II. The hanging tarpaulin shortened and long line of rope added from tarpaulin towards right side. Reproduced. Three impressions only.

III. $5\frac{1}{2} \times 10\frac{1}{8}$ in. : 140 × 278 mm. After reduction at top. Hanging tarpaulin has wholly disappeared, the portion immediately above right side of lamp having been removed with the burnisher. One impression only traced. This impression, lent by Mr. Robert Scott to the 'Old Dundee Exhibition,' 1892, was lost sight of till January, 1912, when it was presented by Mr. Scott to the Albert Institute and Victoria Galleries, Dundee.

Exhibited, Painter-etchers, 1891, No. 117.

Dundee.

58. Greenock. No. 2. W. 8. G. 32. 1890

Etching. $8\frac{5}{8} \times 14\frac{3}{4}$ in. : 211 × 366 mm.

State I. *D. T. Cameron 1890* lower left 15 mm. from side. No post or ropes in left corner.

II. *D. T. Cameron* lower right 29 mm. from side, substituted for signature of State I. Post and ropes added. Reproduced.

About eight impressions.

Exhibited, Painter-etchers, 1891, No. 169, 'The Docks, Greenock.'

For another etching of the subject see No. 42.

59. Old Houses, Greenock. W. 27. G. 48. 1890

Etching $5\frac{1}{8} \times 9\frac{7}{8}$ in. : 151 × 250 mm.

D. T. Cameron lower left 12 mm. from side.

About nine impressions.

Exhibited, Painter-etchers, 1891, No. 264.

60. Loafers. W. 15. 1890

Etching on zinc. $6\frac{1}{8} \times 10\frac{9}{16}$ in. : 173 × 269 mm.

D. T. Cameron 1890 lower left 36 mm. from side.

About three impressions only.

Exhibited, Painter-etchers, 1891, No. 123.

This plate may have been reduced at top.

A Greenock subject.

ETCHINGS

61. Jean. (Untraced.) 1890

An etching thus entitled was exhibited at the Painter-Etchers, 1891, No. 24. No impression has been traced.

62. Houses of Parliament. W. 16. G. 38. 1890

Etching. $2\frac{2}{3}\frac{9}{2} \times 7\frac{7}{8}$ in. : 74×200 mm.

D. T. Cameron faint lower right, 9 mm. from bottom.

Exhibited, Painter-Etchers, 1891, No. 148, 'Sketch at Westminster.'

63. Thames Wharf. W. 17. G. 39. 1890

Etching. $7\frac{1}{6} \times 3\frac{3}{8}$ in. : 199×79 mm.

D. Y. Cameron lower right 10 mm. from side.

Exhibited, Painter-Etchers, 1891, No. 8.

64. Thames Warehouses. W. 18. G. 40. 1890

Etching. $7\frac{1}{6} \times 3\frac{1}{6}$ in. : 199×78 mm.

D. T. Cameron lower right 10 mm. from bottom.

Exhibited, Painter-Etchers, 1891, No. 13.

Berlin. Vienna, Imperial Library.

For a small variant of this subject see No. 75.

65. Thames Barges. W. 19. G. 41. 1890

Etching. $8\frac{1}{6} \times 5\frac{2}{3}\frac{7}{2}$ in. : 224×149 mm.

D. T. Cameron lower left 16 mm. from side.

State I. Before 'Dora' was added on the right-hand barge of the two immediately behind the large barge in the foreground, before additional shading of this large barge and of the posts.

II. Work as above added. Reproduced.

About ten impressions.

Berlin.

66. The Beggar. W. 12. G. 35. 1890

Dry-point. $3\frac{1}{6} \times 2\frac{1}{3}\frac{5}{2}$ in. : 97×63 mm.

D. T. C. lower right 8 mm. from side.

Four or five impressions only.

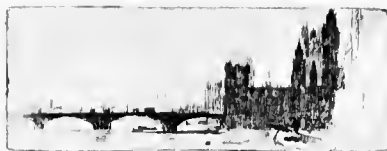
D. Y. Cameron's first Dry-point.

67. Spittal. 1890

Etching. $5\frac{1}{6} \times 7\frac{7}{8}$ in. : 151×200 mm.

D. T. Cameron 1890 lower right 16 mm. from side.

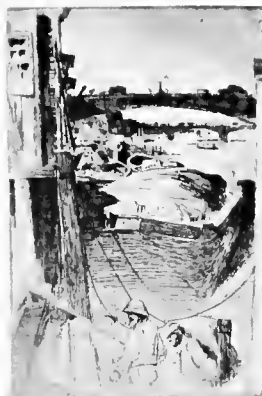
Very few impressions exist.



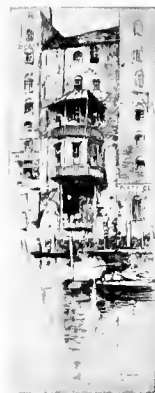
62



63



65 II



64



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72



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73



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ETCHINGS

68. Berwick. 1890

Etching. $5\frac{2}{3}\frac{9}{2} \times 9\frac{2}{3}\frac{9}{2}$ in. : 150 × 252 mm.

D. Y. Cameron Berwick, 1890 lower left, signature 14 mm. from side.

Exhibited, Painter-etchers, 1891, No. 131.

One impression only traced : D. J. Macaulay, M.D. Another exhibited in America, 1895.

For another etching of this subject see No. 382.

‘During the Temptation on the Mount . . . the Evil One when he shewed . . . all the kingdoms of the world and the glory of them, kept his thumb on Berwick-on-Tweed so greatly did he covet it for his own possession . . . as the most desirable spot on earth.’—‘Story of the Tweed,’ Sir Herbert Maxwell.

69. Tweedmouth. G. 1, ‘Burnmouth.’ 1890

Etching on zinc. $5\frac{1}{16} \times 4\frac{2}{3}\frac{3}{2}$ in. : 145 × 120 mm.

D. Y. C. lower left 20 mm. from bottom.

Three or four impressions only, variously inscribed ‘Tweedmouth,’ ‘Burnmouth,’ and ‘The Spittal, Tweedmouth.’

Exhibited, Painter-etchers, 1891, No. 54, ‘Tweedmouth.’

70. Tweedside. W. 13. G. 36. 1890

Etching. $6\frac{1}{3}\frac{1}{2} \times 9\frac{7}{8}$ in. : 153 × 251 mm.

D. Y. Cameron lower right 48 mm. from side.

Exhibited, Painter-etchers, 1891, No. 244.

‘. . . the Tweed was everything to him (Scott)—a beautiful river, flowing broad and bright over a bed of milkwhite pebbles.’—‘Life of Scott,’ Lockhart.

71. Bennan. W. 5. G. 29. 1890

Etching. $5\frac{3}{3}\frac{1}{2} \times 9\frac{2}{3}\frac{9}{2}$ in. : 152 × 252 mm.

Bennan. D. Y. Cameron ’90 lower left, signature 28 mm. from side.

About three impressions only.

Exhibited, Painter-etchers, 1891, No. 233.

Bennan is a headland on the Isle of Arran.

72. Perth. W. 6, ‘Perth Bridge.’ G. 30. 1890

Etching. $4\frac{1}{3}\frac{5}{2} \times 8\frac{1}{16}\frac{3}{2}$ in. : 114 × 224 mm.

D. Y. Cameron 1890 lower left 10 mm. from bottom.

Exhibited, Painter-etchers, 1891, No. 195.

For the etching, ‘Perth Bridge,’ see No. 28.

73. Tayside. W. 14. G. 37. 1890

Etching. $6\frac{3}{3}\frac{2}{2} \times 10\frac{3}{3}\frac{1}{2}$ in. : 155 × 279 mm.

D. Y. Cameron 1890 lower right 21 mm. from side.

Budapest.

ETCHINGS

74. The Tay at Kinfauns. G. 4. 1890

Etching. $6\frac{3}{8} \times 13\frac{3}{8}$ in. : 177×340 mm.
D. T. Cameron lower right 32 mm. from bottom.
 Exhibited, Painter-Engravers, 1891, No. 242, 'The Tay.'
 Two or three impressions only.

75. St. Paul's Wharf. 1890

Etching and Dry-point. $2\frac{9}{16} \times 3\frac{5}{8}$ in. : 65×80 mm.
D. T. C. lower right 19 mm. from side.
 One impression only traced : James MacLehose.
 A small variant of the subject of No. 64. Like Nos. 53 and 76, the plate was etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxii) but apparently not printed from by him.

76. Thames at Limehouse. 1890

Etching. $1\frac{7}{8} \times 3\frac{1}{2}$ in. : 48×90 mm.
D. T. C. lower right 8 mm. from side.
 One impression only traced : James MacLehose.
 Like Nos. 53 and 75, the plate was etched for use as a Christmas card for Mr. George Stevenson (see Introduction, p. xxii) but apparently not printed from by him.

77. Shopping. W. 20. G. 42. 1891

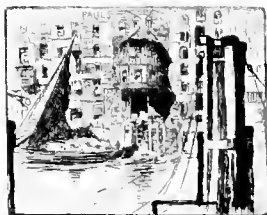
Etching. $4\frac{1}{2} \times 8\frac{1}{2}$ in. : 114×228 mm.
D. T. Cameron 1891 lower left 30 mm. from side.
 About twelve impressions.
 Exhibited, Painter-Engravers, 1892, No. 128.
 A London subject.

78. Messages. W. 21. 1891

Etching. $5\frac{1}{2} \times 2\frac{1}{2}$ in. : 136×61 mm.
D. T. C. lower right corner.
 About twelve impressions.
 Exhibited, Painter-Engravers, 1892, No. 142.
 A London subject.



74



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81



82



83

ETCHINGS

79. Across the Sands. W. 22. G. 43. 1891

Etching. $4 \times 2\frac{31}{32}$ in. : 102×76 mm.

D. 1. C. lower left corner.

Exhibited, Painter-Etchers, 1892, No. 141.

This plate was etched at Largo, Fifeshire, where in 1676 was born Alexander Selkirk, the prototype of Defoe's Robinson Crusoe.

80. The Village Store. 1891

Etching. $8\frac{13}{16} \times 2\frac{9}{32}$ in. : 224×74 mm.

D. 1. Cameron lower left 33 mm. from bottom.

Four or five impressions only.

81. A Fisher Lass. W. 9. 1891

Etching. $4 \times \frac{15}{16}$ in. : 102×24 mm.

D. 1. C. lower left corner.

About six impressions.

Exhibited, Painter-Etchers, 1892, No. 241.

82. The Three Barrows. W. 10. G. 33. 1891

Etching. $\frac{31}{32} \times 6\frac{11}{32}$ in. : 25×161 mm.

D. 1. C. lower left 5 mm. from bottom.

About six impressions.

Exhibited, Painter-Etchers, 1892, No. 91.

A London subject.

83. Westport. W. 25. G. 46. 1891

Etching touched with Dry-point. $6\frac{31}{32} \times 10\frac{5}{8}$ in. : 177×270 mm.

No signature visible on impression catalogued.

Exhibited, Painter-Etchers, 1892, No. 17.

A Greenock subject.

ETCHINGS

84. Old Age. W. 24. G. 45. 1891

Etching. $8\frac{3}{8} \times 6\frac{1}{4}$ in. : 206 × 159 mm.

D. Y. Cameron 1891 faint lower left 10 mm. from side.

Exhibited, Painter-Etchers, 1892, No. 75.

Berlin. Budapest.

Reminiscent of a wonderful photograph done by D. O. Hill about 1840, some ten years after he was elected a foundation member of the Royal Scottish Academy.

85. Piggie's Close. 1891

Etching. $6\frac{3}{4} \times 2\frac{7}{16}$ in. : 172 × 62 mm.

D. Y. C. 1891 lower right 10 mm. from bottom. The date at lower left corner of cartouche.

One impression only traced : James MacLehose.

A bit of vanished Glasgow.

86. White Horse Close. W. 11. G. 34. 1891

Etching touched with Dry-point.

State I. $4\frac{1}{4} \times 7\frac{1}{8}$ in. : 108 × 181 mm. *D. Y. Cameron* lower right 22 mm. from side.
Reproduced. Three or four impressions only.

II. $4\frac{1}{4} \times 6\frac{1}{16}$ in. : 108 × 170 mm. After reduction on right side. *D. Y. Cameron* lower right, 11 mm. from side. Dry-point added to figure on left.

Exhibited, Painter-Etchers, 1892, No. 260.

Berlin. Budapest. Dresden.

In the old hostelry at the end of this Edinburgh close Dr. Johnson stayed.

87. A Highland Kitchen. W. 7. G. 31 1891

Etching. $4\frac{1}{3} \times 4\frac{2}{3}$ in. : 115 × 123 mm.

D. Y. Cameron lower left 8 mm. from side.

Ten or twelve impressions only.

This was probably exhibited at the Painter-Etchers in 1892, No. 181, as 'Interior.'

88. Greendyke Street. W. 26. G. 47. 1891

Etching and Dry-point. $3\frac{1}{16} \times 5\frac{1}{16}$ in. : 100 × 151 mm.

D. Y. C.
1891 lower right 12 mm. from side.

Some early impressions have no dry-point, but an example has not been seen for cataloguing.
A street in Glasgow.



84



85



86 I



87



88



89



90 II

ETCHINGS

✓89. The Unicorn, Stirling. W. 28. G. 49. 1891 ✓

Etching. $7\frac{7}{8} \times 3\frac{1}{32}$ in. : 200×77 mm.

D. T. Cameron 1891 lower left corner.

Exhibited, Painter-Etchers, 1892, No. 203.

B.M. Dresden.

The Unicorn, the only remaining part of the twelfth century Stirling Cross, reappears in No. 286.

90. Stirling Town. W. 29. G. 50. 1891

Etching. $6\frac{1}{32} \times 9\frac{5}{16}$ in. : 153×253 mm.

D. T. Cameron 1891 lower left 10 mm. from side.

State I. Before window and door in gate-house, birds on roof, and work on window of Greyfriars Church and elsewhere. Two or three impressions only.

II. The above work added. Reproduced.

Exhibited, Painter-Etchers, 1892, No. 185 'Stirling.'

Dresden.

On July 29, 1567, James VI. was crowned in the choir of Greyfriars Church, John Knox preaching the Coronation sermon.

ETCHINGS

91. Sunset. W. 30. G. 51. 1891

Etching. $5\frac{3}{8} \times 9\frac{9}{12}$ in. : 137×236 mm.

D. Y. Cameron 1891 lower right 13 mm. from side.

State I. Before clear spaces on further bank of river to extreme left and clear spaces to extreme right, 28-44 mm. from top, were etched, mostly with horizontal lines, before many horizontal lines in lower sky, chiefly to extreme left and right, and before four short vertical markings in the upper sky to left. Reproduced. Three impressions only.

II. Work as above added. One impression only: Harris B. Dick, from the collection of A. J. Parsons.

Exhibited, Painter-Etchers, 1892, No. 225, 'Sundown.'

92. Helen Dodds. 1891

Etching. $11\frac{7}{8} \times 7\frac{1}{16}$ in. : 302×202 mm.

D. Y. Cameron 1891 upper left corner.

Etched at Ancrum, as were Nos. 93 and 94.

One impression only traced: Harris B. Dick.

93. Dear Aunt Dorothy. (Untraced). 1891

An etching thus entitled, representing the Helen Dodds of No. 92, with background, was exhibited at the Painter-Etchers, 1892, No. 153, and in New York, 1895. No impression has been traced.

94. The Veteran. W. 23. G. 44. 1891

Etching. $9\frac{3}{8} \times 5\frac{2}{3}$ in. : 238×150 mm.

D. Y. Cameron 1891 lower right corner.

State I. Lower part of chin almost clear. Three impressions only.

II. Slight work added on chin, including central dent. Reproduced.

Exhibited, Painter-Etchers, 1892, No. 26.

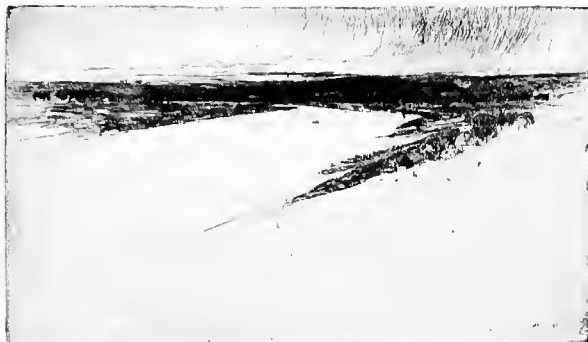
B.M. Sydney. Budapest.

95. Etchings of Old Glasgow. 1891

Etching. $5\frac{2}{3} \times 1\frac{7}{8}$ in. : 144×48 mm.

Frontispiece done for a projected set of etchings of old buildings in Glasgow.

One impression only traced: G. H. Christie.



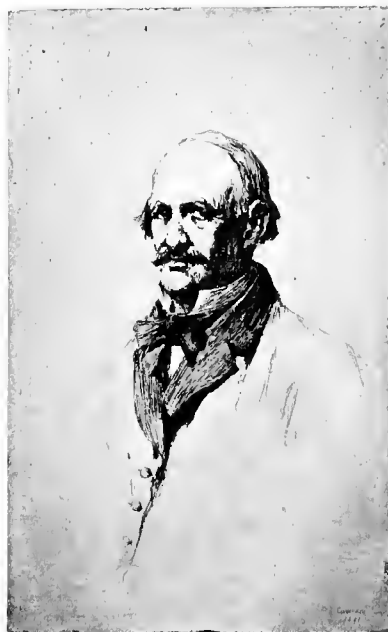
91 I



95



92



94 II



97



98



96



99



100



101

REGALITY CLUB PLATES

96. Bishop Street, Anderston. 1889
 $4\frac{11}{16} \times 7\frac{2}{3}\frac{5}{2}$ in. : 119 × 198 mm.
D. T. Cameron 1889 lower right 19 mm. from side.
 Series II., Part I. (1889), p. 1.
 See Note on Regality Club, p. xi.
97. Trongate (Glasgow), Nos. 23-29. 1889
 $7\frac{1}{3}\frac{5}{2} \times 4\frac{1}{3}\frac{5}{2}$ in. : 190 × 114 mm.
D. T. Cameron 1889 lower left 9 mm. from side.
 Series II., Part II. (1891), p. 50.
 See Note on Regality Club, p. xi.
98. Old Bridge Inn, Partick. No. 1. 1890
 $5\frac{1}{3}\frac{1}{2} \times 7\frac{2}{3}\frac{9}{2}$ in. : 128 × 201 mm.
D. T. Cameron lower right 45 mm. from side.
 Not used for Regality Club, No. 99 substituted.
 One impression only traced : James MacLehose.
99. Old Bridge Inn, Partick. No. 2. 1890
 $4\frac{1}{16} \times 7\frac{2}{3}\frac{9}{2}$ in. : 126 × 201 mm.
D. T. Cameron 1890 lower left 13 mm. from side.
 Series II., Part II. (1891), p. 58. Substituted for No. 98.
 See Note on Regality Club, p. xi.
100. Tontine Building (Glasgow). 1891
 $5\frac{3}{16} \times 7\frac{7}{8}$ in. : 132 × 200 mm.
D. T. C. lower left 13 mm. from side.
 Series II., Part II. (1892), p. 65.
 See Note on Regality Club, p. xi.
101. Sugar Sample Room (Glasgow). 1891
 $6\frac{3}{8}\frac{3}{2} \times 8$ in. : 155 × 203 mm.
D. T. C. lower left 17 mm. from side.
 Series II., Part III. (1892), p. 76.
 See Note on Regality Club, p. xi.

REGALITY CLUB PLATES

102. Granny Gibb's Cottage, Partick. No. 1. 1891
 $5\frac{5}{16} \times 8\frac{1}{2}$ in. : 135 × 204 mm.
D. T. Cameron 1891 lower left 19 mm. from side.
 Not used for Regality Club, No. 103 substituted.
 One impression only traced : James MacLehose.
103. Granny Gibb's Cottage, Partick. No. 2. 1891
 $4\frac{1}{2} \times 7\frac{5}{16}$ in. : 112 × 186 mm.
D. T. C. lower left 15 mm. from side.
 Series II., Part III. (1892), p. 88. Substituted for No. 102.
 See Note on Regality Club, p. xi.
104. Old Balshagray. 1891
 $4\frac{2}{3} \times 7\frac{1}{2}$ in. : 122 × 191 mm.
D. T. C. 1891 lower left 8 mm. from side.
 Series II., Part III. (1892) p. 96. See Note on Regality Club, p. xi.
105. St. Enoch's Square, No. 22 (Glasgow). 1891
 $4\frac{1}{8} \times 7$ in. : 126 × 178 mm.
D. T. C. lower right 28 mm. from side.
 Series II., Part III. (1892), p. 128. See Note on Regality Club, p. xi.
106. Dunlop Mansion, Argyll Street (Glasgow). 1891
 $5\frac{1}{2} \times 7$ in. : 128 × 178 mm.
D. T. C. lower right 8 mm. from side.
 Series II., Part IV. (1893), p. 137. See Note on Regality Club, p. xi.
107. Wellfield House, Anderston. 1891
 $5\frac{1}{16} \times 7\frac{1}{16}$ in. : 129 × 202 mm.
D. T. C. lower right 21 mm. from side.
 Series III., Part I. (1894), p. 1. See Note on Regality Club, p. xi.
108. Old Houses on South-side of Rottenrow (Glasgow). 1891
 $4\frac{2}{3} \times 6\frac{9}{32}$ in. : 123 × 160 mm.
D. T. C. lower left 10 mm. from side.
 Series III., Part II. (1896), p. 42. See Note on Regality Club, p. xi.
109. Corner of Rottenrow and Taylor Street (Glasgow). 1891
 $5\frac{5}{32} \times 6\frac{27}{32}$ in. : 131 × 174 mm.
D. T. C.
1891 lower left 7 mm. from bottom.
 Series III., Part II. (1896), p. 50. See Note on Regality Club, p. xi.



102



103



104



105



106



107



108



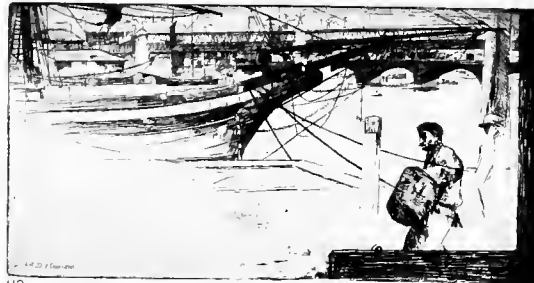
109



110



111



112



113



114

ROWALLAN CASTLE

ETCHINGS

110. Anniesland Pits.

1892

Etching. $6\frac{1}{8} \times 12\frac{5}{8}$ in. : 175 × 325 mm.

D. Y. Cameron 1892 lower left 27 mm. from side.

State I. Exhibited, Painter-Etchers, 1892, No. 150. As one impression only, belonging to Mr. W. A. Coats, has been traced, and is reproduced, its State is uncertain.

111. Begging. W. 31. G. 52.

1892

Dry-point. $2\frac{1}{32} \times 1\frac{1}{32}$ in. : 66 × 41 mm.

D. Y. C. smudged lower right corner.

Four or five impressions only.

Exhibited, Painter-Etchers, 1892, No. 202.

112. Broomielaw. W. 32. G. 53.

1892

Etching. $6\frac{3}{8} \times 13\frac{3}{8}$ in. : 177 × 340 mm.

D. Y. Cameron lower left, 19 mm. from side.

Four or five impressions only.

This plate was evidently bitten with very strong acid.

For another etching of Broomielaw Bridge, Glasgow, see No. 37.

113. The Steps. W. 33.

1892

Etching. $9\frac{1}{8} \times 2\frac{1}{8}$ in. : 253 × 75 mm.

D. Y. Cameron 1892 lower left corner.

Exhibited, Painter-Etchers, 1893, No. 230.

Dresden.

114. Rowallan Castle. W. 34.

1892 ✓

Etching. $11\frac{7}{8} \times 4\frac{7}{8}$ in. : 302 × 124 mm.

D. Y. Cameron lower right 12 mm. from side. *Rowallan Castle* beneath design.

Exhibited, Painter-Etchers, 1893, No. 218.

Dresden.

For other etchings of Rowallan Castle see Nos. 171 and 173.

In the 16th century Rowallan Castle was described as 'a stronge ancient duelling belonging to ye Surname of Moore weill neir 400 yairs.'

under the first State, ✓

ETCHINGS IN NORTH HOLLAND SET

✓ 115. The Dolphins. W. 42. G. 62. 1892

Etching. $9\frac{2}{3}\frac{1}{2} \times 4$ in. : 252×102 mm.

D. Y. Cameron *Amsterdam 1892* lower right 6 mm. from bottom. *The Dolphins* beneath design.

State I. Trial. As described by Wedmore, with the figures smaller. No impression seen for cataloguing. One or two only exist.

✓ II. Reproduced.

First of the North Holland Set, 22 subjects, Nos. 115-136, 'etched and printed by D. Y. Cameron.' Ten complete sets and a few separate impressions of some subjects issued.

The Set is catalogued in the order of the printed list in the portfolio.

Exhibited, Painter-Etchers, 1893, No. 223, framed with Nos. 122 and 127.

Berlin. Budapest. Dresden.

✓ 116. Zaandam Windmills. W. 43. G. 63. 1892

Etching. $2\frac{3}{8}\frac{1}{2} \times 7\frac{1}{3}\frac{1}{2}$ in. : 76×179 mm.

State I. Unsigned. Before the close shading under the roof of the shed, on the left side of it, and the few lines of shading in front of the central boat. One impression only : Harris B. Dick.

✓ II. D. Y. Cameron *1892* lower left corner 10 mm. from side. Work as above added. Reproduced. No. 2 in North Holland Set, see No. 115.

117. Oude Kerk, Amsterdam. W. 44. G. 64. 1892

Etching. $8\frac{1}{3}\frac{1}{2} \times 9\frac{2}{3}\frac{1}{2}$ in. : 215×252 mm.

D. Y. Cameron *1892* near lower centre, following *Oude Kerk Amsterdam 1571*.

State I. Vertical shading on right side of church window to extreme left extends only about 13 mm. from bottom of window. Masonry immediately to right of mast on window level is clear, and to left of mast there is a clear space of about 26 mm. No decorative pattern on wall of low house to left. Reproduced.

II. Shading on right side of church window considerably extended upward and elsewhere increased, short horizontal lines added on masonry to right and left of mast, and a slight patterning of horizontal lines and small, imperfect o's added 3 to 5 mm. beneath shadow of eaves of low house to left.

No. 3 in North Holland Set, see No. 115.

Exhibited, Painter-Etchers, 1893, No. 217.

The apse of the Gothic church in which Saskia, wife of Rembrandt, is buried.

118. Storm : Sundown. W. 45. 'Storm : Sunset.' G. 65. 1892

Etching. $4\frac{7}{8} \times 5\frac{3}{8}$ in. : 124×137 mm.

D. Y. Cameron lower left 5 mm. from side.

No. 4 in North Holland Set, see No. 115.

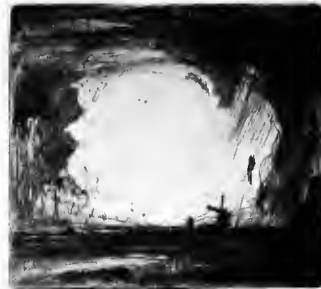
Exhibited, Painter-Etchers, 1893, No. 219.

Dresden.

This sky-motive recurs in No. 214.



115 II



118



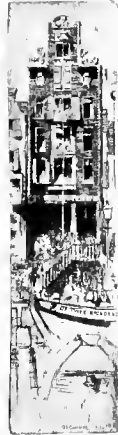
116 II



117 I



119 II



120



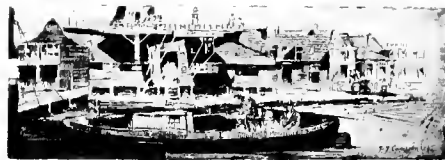
121



122



123 I



123 II

ETCHINGS IN NORTH HOLLAND SET

119. The Rokin. W. 46. G. 66. 1892 ✓

Etching. $4\frac{1}{2} \times 6\frac{7}{8}$ in. : 115×175 mm.

State I. Unsigned. Before bars in window over lamp-post and before some work on house and balustrade to right.

II. D. T. Cameron 1892 lower right 25 mm. from side. Above work added.
Reproduced.

No. 5 in North Holland Set, see No. 115.

Exhibited, Painter-etchers, 1893, No. 232, framed with No. 129.

B.M. Bremen. Budapest. Dresden.

An Amsterdam subject.

120. Van der Deevilij. W. 47. G. 67 1892

Etching. $8 \times 2\frac{3}{2}$ in. : 203×53 mm.

D. T. Cameron 1892 lower right 8 mm. from side.

No. 6 in North Holland Set, see No. 115.

Exhibited, Painter-etchers, 1893, No. 285.

An Amsterdam subject.

121. Marij. W. 48. G. 68. 1892

Etching. $8\frac{1}{8} \times 4\frac{5}{8}$ in. : 205×114 mm.

D. T. Cameron upper right 19 mm. from side.

No. 7 in North Holland Set, see No. 115.

122. The Arch. W. 49. G. 69. // 1892 ✓

Etching. $8\frac{3}{4} \times 2\frac{3}{4}$ in. : 228×76 mm.

D. T. Cameron lower left corner.

No. 8 in North Holland Set, see No. 115.

Exhibited, Painter-etchers, 1893, No. 223, framed with Nos. 115 and 127.

Impressions vary considerably in the amount of ink left on unworked surfaces.

Sydney.

An Amsterdam subject.

123. Van Og's Houtkoperij. W. 39. G. 59. 1892

Etching.

D. T. Cameron 1892 lower right corner.

State I. $5\frac{5}{8} \times 8\frac{7}{8}$ in. : 135×226 mm. Reproduced. Three or four impressions only.

II. $3\frac{5}{8} \times 8\frac{7}{8}$ in. : 80×226 mm. After reduction at top. Shadow on tiled roof under windmill extended. Reproduced. No. 9 in North Holland Set, see No. 115.

Exhibited, Painter-etchers, 1893, No. 220.

This etching is of a houtkoperij—timber-merchant's—at Utrecht.

ETCHINGS IN NORTH HOLLAND SET

124. Alkmaar. W. 38. G. 57. 1892

Etching. $4\frac{2}{3}\frac{9}{2} \times 5\frac{1}{3}\frac{1}{2}$ in. : 125 × 136 mm.

D. Y. Cameron 1892 lower right corner, last two figures indistinct.

No. 10 in North Holland Set, see No. 115.

Allart van Everdingen, the painter and etcher, was born at Alkmaar in 1612.

125. A Dutch Damsel. W. 50. G. 70. 1892

Etching. $10\frac{1}{3}\frac{7}{2} \times 7\frac{1}{3}\frac{5}{2}$ in. : 268 × 190 mm.

D. Y. Cameron upper right 9 mm. from top. *A Dutch Damsel* upper left corner.

No. 11 in North Holland Set, see No. 115.

Exhibited, Painter-Etchers, 1893, No. 229.

Dresden.

126. The Market Boat. W. 51. G. 71. 1892

Etching. $5\frac{7}{16} \times 7\frac{1}{2}$ in. : 138 × 191 mm.

D. Y. Cameron upper left 8 mm. from side.

No. 12 in North Holland Set, see No. 115.

An Amsterdam subject.

127. A Canal : Amsterdam. W. 52. G. 72. 1892

Etching. $5 \times 6\frac{1}{3}\frac{3}{2}$ in. : 127 × 163 mm.

D. Y. Cameron 1892 (the 2 reversed) lower left 8 mm. from side.

No. 13 in North Holland Set, see No. 115.

Exhibited, Painter-Etchers, 1893, No. 223, framed with Nos. 115 and 122.

Berlin. Dresden.



124



125



126



127



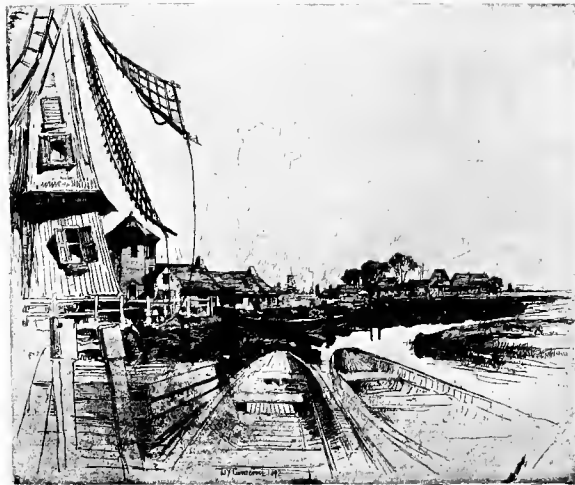
128



129



130



131 II

ETCHINGS IN NORTH HOLLAND SET

128. Jan. W. 53. G. 73. 1892

Etching. $3\frac{3}{16} \times 4\frac{5}{32}$ in. : 81 × 122 mm.
D. F. C. lower right 9 mm. from side.
 No. 14 in North Holland Set, see No. 115.

✓ 129. A Dutch Farm. W. 54. G. 74. 1892

Etching. $4\frac{3}{8} \times 8\frac{15}{16}$ in. : 111 × 227 mm.
D. F. Cameron lower left 19 mm. from side.
 No. 15 in North Holland Set, see No. 115.
 Exhibited, Painter-etchers, 1893, No. 232, framed with No. 119.
 Dresden.

130. The Flower Market. W. 40. G. 60. 1892

Etching. $7\frac{7}{16} \times 10\frac{1}{2}$ in. : 189 × 267 mm.
D. F. Cameron 1892 upper right corner.
 No. 16 in North Holland Set, see No. 115.
 Exhibited, Painter-etchers, 1893, No. 215.
 V. & A. M.
 A Haarlem subject.

131. The Windmill. W. 55. G. 75. 1892

Etching. $9\frac{15}{16} \times 11\frac{13}{16}$ in. : 253 × 300 mm.
D. F. Cameron 1892 lower centre.
 State I. Before much work on canal bank. No impression seen for cataloguing.
 II. Work on canal bank added. Reproduced.
 No. 17 in North Holland Set, see No. 115.
 Exhibited, Painter-etchers, 1893, No. 216.
 Bremen. Dresden. Hamburg.
 A subject near Haarlem.

ETCHINGS IN NORTH HOLLAND SET

132. Fisher Folk. W. 56. G. 76. 1892

Etching. 5×7 in. : 127×178 mm.

D. T. Cameron lower left 12 mm. from side.

State I. Before light etched work in three central figures. No impression seen for cataloguing.

II. Work added on three central figures. Reproduced.

No. 18 in North Holland Set, see No. 115.

Bremen. Hamburg.

A Zandvoort subject.

133. Dutch Interior. W. 58, 'Interior: Holland.' G. 78. 1892

Etching. $5\frac{3}{8} \times 10\frac{2}{3}\frac{9}{2}$ in. : 137×277 mm.

D. T. Cameron upper right 14 mm. from side.

No. 19 in North Holland Set, see No. 115.

Exhibited, Painter-Etchers, 1893, No. 226.

Plate sand-grained.

134. A Lady of Holland. W. 41. G. 61. 1892

Etching. $6\frac{3}{16} \times 6\frac{7}{16}$ in. : 167×164 mm.

D. T. Cameron lower right 12 mm. from side.

No. 20 in North Holland Set, see No. 115.

Exhibited, Painter-Etchers, 1893, No. 228.

135. Tabak en Sigaren. W. 59. G. 79. 1892

Etching. $3\frac{3}{8} \times 6\frac{1}{2}$ in. : 79×165 mm.

D. T. Cameron. Alkmaar lower right 18 mm. from side.

No. 21 in North Holland Set, see No. 115.

136. Waves. W. 57. G. 77. 1892

Etching. $11\frac{1}{16} \times 5\frac{11}{32}$ in. : 43×136 mm.

D. T. C. faint lower right 10 mm. from side.

Twenty-second and last subject in North Holland Set, see No. 115.



132 II



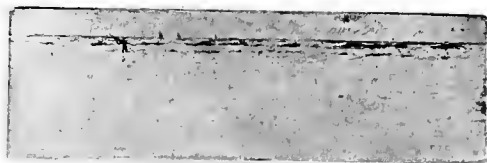
133



134



135



136



137 II



138 I



139

ETCHINGS

137. Corner in Amsterdam. W. 60. G. 80. 1892

Etching. $6\frac{1}{2} \times 5\frac{1}{32}$ in. : 165 × 128 mm.

Unsigned.

State I. Trial. Before dark post to left, second figure in barge and much other work.

One impression only.

II. Above work added. Reproduced. One impression only.

III. Several more figures introduced on quay to extreme left, now heavily shadowed, and heavy shadow added on quay-wall and water to right of the barge. 'D. Y. Cameron' in pencil upper left 31 mm. from top. Fragment only, consisting of left half of etching: Katherine Cameron.

138. Utrecht. W. 61. G. 81. 1892

Etching. $2\frac{9}{16} \times 7\frac{7}{8}$ in. : 65 × 200 mm.

D. Y. Cameron lower right, 9 mm. from side, beneath *Utrecht*.

State I. Before tiled roof of third house from right was deeply shadowed, and before additional work in central foreground. Reproduced. Two or three impressions only.

II. Work as above added. Two impressions only.

139. A Rembrandt Farm. W. 62. G. 82. 1892

Etching. $4\frac{7}{8} \times 10\frac{15}{32}$ in. : 124 × 266 mm.

D. Y. Cameron 1892 lower left 33 mm. from side.

Exhibited, Painter-etchers, 1893, No. 227, 'Near Haarlem (A Rembrandt Farm).' Dresden.

ETCHINGS

140. Damrak. (Untraced.) 1892

An etching thus entitled was exhibited, No. 68 in the catalogue, together with the Set of Etchings in North Holland, at Messrs. T. & R. Annan & Sons', Glasgow, in 1892. An impression was owned in Aberdeenshire and passed through the hands of Messrs. James Connell & Sons a few years ago. This cannot now be traced.

141. Woman's Head. (Untraced.) 1892

An etching thus entitled was exhibited, No. 66 in the catalogue, together with the Set of Etchings in North Holland, at Messrs. T. & R. Annan & Sons', Glasgow, in 1892. No impression has been traced.

142. Sketch: Mill. (Untraced.) 1892

An etching thus entitled was exhibited, No. 69 in the catalogue, together with the Set of Etchings in North Holland, at Messrs. T. & R. Annan & Sons', Glasgow, in 1902. No impression has been traced.

143. Morning. (Untraced.) 1892

An etching thus entitled was exhibited at the Painter-Etchers, 1893, No. 221, and in New York, 1895. No impression has been traced.

144. The Y, Amsterdam. G. 58. 1892

Etching. $5\frac{5}{8} \times 3\frac{7}{8}$ in. : 131 × 98 mm.

Unsigned.

State I. No small standing figure at far end of fourth boat in principal group. Before shadowing of left half of third and fourth boats in the principal group, before reflection of tall mast was lengthened, and other work. One impression only, signed in pencil, 'D. Y. Cameron' near lower right corner: Harris B. Dick, from Dutcher Collection.

II. Above work added. Reproduced. One impression only : G. H. Christie.

145. Amsterdam. G. 56. 1892

Etching. $5\frac{1}{8} \times 10\frac{1}{8}$ in. : 139 × 278 mm.

D. Y. Cameron 1892 lower right corner.

One or two impressions only.

146. A Courtyard, Alkmaar. 1892

Etching. $6\frac{1}{2} \times 6\frac{9}{16}$ in. : 165 × 168 mm.

D. Y. Cameron lower right 16 mm. from side. Till 1911 a mount covered all save the central portion of the print, 'D. Y. Cameron' in ink, marking the lower right corner of the uncovered portion.

'Plate etched in Alkmaar, Holland, April, 1892. Plate destroyed, Sept., 1892,' pencilled by the artist on back of print.

One impression only : Katherine Cameron.



144 II



145



146



147



148 II



149



150



151 I

ETCHINGS

147. Night. G. 122. 1892

Etching. $4\frac{2}{3}\frac{7}{2} \times 2\frac{1}{8}$ in. : 123×54 mm.

D. T. Cameron lower right above base line of design, 6 mm. from side. *Night* in centre beneath this line. Exhibited, Painter-Etchers, 1893, No. 299. About six impressions.

148. Old Houses, Stirling. W. 72. G. 93. Etching. 1892-5

State I. 1892. $9\frac{5}{16} \times 8\frac{1}{3}\frac{1}{2}$ in. : 237×204 mm. *D. T. Cameron* lower right 38 mm. from bottom. *Old Houses St. John St. Stirling* indistinct lower left corner. *St. John St. Houses . . . Stirling* lower right corner, indistinct. This last shows white. The explanation is that from the original drawing a tracing was made of the outline and of the inscription. This outline and inscription were then traced in reverse through an oily carbon on to the prepared plate. The inscription was not etched. In consequence of the plate being insufficiently grounded in the lower left corner, the acid worked upon it there, but the grease of the carbon protected the lettering. Four impressions only.

II. 1895. $9\frac{5}{16} \times 5\frac{1}{3}\frac{5}{2}$ in. : 237×139 mm. After plate was reduced by 38 mm. on left and 27 mm. on right side. No signature visible on impression catalogued. *St.* only, lower right corner, showing white as above still visible. Reproduced.

State I. Exhibited, Painter-Etchers, 1893, No. 222, 'St. John Street, Stirling.'

149. Three Vagrants. W. 63. G. 83. 1892

Etching. $4\frac{1}{8} \times 5\frac{2}{3}\frac{5}{2}$ in. : 126×147 mm.

D. T. Cameron lower right 30 mm. from side. About ten impressions. Exhibited, Painter-Etchers, 1893, No. 231.

150. A Lowland River: A Dry-Point. W. 68. G. 88. 1892

Dry-point. $6\frac{3}{3}\frac{1}{2} \times 8\frac{2}{3}\frac{3}{2}$ in. : 155×222 mm.

D. T. Cameron lower right 41 mm. from side, 7 mm. from bottom, almost obliterated.

Five or six impressions only. Exhibited, Painter-Etchers, 1893, No. 225.

For an Etching with the same title see No. 230.

151. Landscape with Trees : A Dry-Point.

W. 70. G. 90.

1892

Dry-point. $6\frac{3}{3}\frac{1}{2} \times 10$ in : 177×254 mm. *D. T. Cameron* lower left 15 mm. from side.

State I. Before heavy oblique scorings of dry-point, downward from left to right, cover the light lines above the rushes on left bank, before additional work higher on this bank obliterates the form of the shed, and before the rushes are increased till one spike extends across the water to the shadow of the trees. Reproduced. One impression only.

II. Above work added. One impression only traced : Harris B. Dick.

III. Many horizontal lines appear on near field on right bank, which before was clear. Large dark standing figure of man introduced on left bank above the rushes, and lines extended to edge of plate on left side. One line crosses the water beneath reflection of sun's disk. One impression only traced : Campbell Dodgson. A second thought to exist.

Exhibited, Painter-Etchers, 1892, No. 27, 'Landscape : Dry-Point.'

For an Etching with the same title see No. 229.

WAVERLEY NOVELS

NINE Etchings, printed by F. Goulding, London, in the Border Edition of Scott's
'Waverley Novels.' London: John C. Nimmo. 1892-94.

152. Abbotsford (from the Tweed). $6\frac{7}{32} \times 4\frac{5}{16}$ in.: 158 × 110 mm. 1892

D. F. C. lower right 16 mm. from side plate mark.

After a drawing by Duddingston Herdman.

Vol. I., 'Waverley,' p. lxxii.

153. Tillietudlem Castle. $6\frac{9}{32} \times 4\frac{13}{32}$ in.: 160 × 112 mm. 1892

D. F. C. lower left 30 mm. from side plate mark.

'Drawn and etched by D. Y. Cameron.'

Vol. IX., 'Old Mortality,' p. 128.

A view of Craignethan Castle. See Nos. 18, 33 and 51.

154. St. Ronan's Village. $6\frac{3}{8} \times 4\frac{5}{16}$ in.: 162 × 110 mm. 1892

Unsigned. After a drawing by Sir George Reid, P.R.S.A.

Vol. XXXIII., 'St. Ronan's Well,' p. 6.

155. Sunset: Solway Firth. $4\frac{3}{8} \times 6\frac{13}{32}$ in.: 111 × 163 mm. 1892

Unsigned. After a painting by Sam Bough, R.S.A.

Vol. XXXV., 'Redgauntlet,' p. 38.

156. On the Road. $6\frac{11}{16} \times 4\frac{13}{32}$ in.: 170 × 112 mm. 1892

Unsigned. After a drawing by G. D. Armour.

Vol. XLVIII., 'Chronicles of Canongate,' frontispiece.

157. At Elspat's Hut. $6\frac{9}{32} \times 4\frac{7}{16}$ in.: 160 × 113 mm. 1892

Unsigned. After a drawing by G. D. Armour.

Vol. XLVIII., p. 112.

158. Execution of Hamish. $6\frac{9}{32} \times 4\frac{7}{16}$ in.: 160 × 113 mm. 1892

Unsigned. After a drawing by G. D. Armour.

Vol. XLVIII., p. 182.

159. Before the Mirror. $4\frac{3}{8} \times 6\frac{13}{32}$ in.: 111 × 163 mm. 1892

Unsigned. After a drawing by G. D. Armour.

Vol. XLVIII., p. 288.

160. The Tapestryed Chamber. $6\frac{13}{32} \times 4\frac{15}{32}$ in.: 163 × 114 mm. 1892

Unsigned. After a drawing by G. D. Armour.

Vol. XLVIII., p. 310.



152



153



154



155



156



159



157



158



160



161



163



162



164



165



168



166



169



167

ILLUSTRATIONS

161. Barochan. No. 1. $4\frac{5}{32} \times 2\frac{1}{2}$ in. : 106 × 64 mm. 1892
D. I. C. lower left corner.
 Etched for 'Verses by Two Sisters.' No. 162 substituted.
 One impression only traced : G. H. Christie.
162. Barochan. No. 2. $4\frac{3}{32} \times 2\frac{15}{32}$ in. : 104 × 63 mm. 1892
D. I. C. lower right 19 mm. from side.
 Frontispiece. 'Verses by Two Sisters.' F. M. & M. H. R. Glasgow : James MacLehose
 & Sons, 1893.

BOOK PLATES

163. John Macartney Wilson. $2\frac{9}{16} \times 1\frac{7}{8}$ in. : 65 × 48 mm. 1892
 The last two figures of year-date were omitted, with the idea of the owner adding these
 as occasion required.
164. James J. MacLehose. Etched surface. $2\frac{9}{16} \times 2\frac{9}{32}$ in. : 65 × 58 mm. 1892
 Size of plate 165 × 112 mm.
165. J. Craig Annan. $3\frac{17}{32} \times 2\frac{3}{32}$ in. : 90 × 53 mm. 1892
166. Robert G. Paterson. $3\frac{13}{32} \times 2\frac{5}{32}$ in. : 87 × 55 mm. 1892
167. W. B. Paterson. $3\frac{15}{32} \times 2\frac{19}{32}$ in. : 88 × 66 mm. 1892

CATALOGUE COVERS

168. North Holland. $4 \times 3\frac{27}{32}$ in. : 102 × 98 mm. 1892
 Exhibition of D. Y. Cameron's Set of North Holland etchings (see Nos. 115-136), at
 Messrs. T. & R. Annan & Sons', Glasgow.
169. Exhibition of Pastels, Drawings and Etchings by Whistler
 and Meryon. 1892
 Held at W. B. Paterson's, Glasgow. $3\frac{15}{16} \times 1\frac{31}{32}$ in. : 100 × 50 mm.

ETCHINGS

170. Haarlem. W. 64. G. 84. 1893

Etching. $8\frac{7}{8} \times 11\frac{2}{3}$ in. : 209 × 303 mm.

D. Y. Cameron 1893, very faint, lower right, beginning 51 mm. and finishing 22 mm. from side. In some impressions ink obscures the signature.

Very few impressions.

Exhibited, Painter-etchers, 1894, No. 261.

Berlin.

Possibly an earlier state exists, as trees in mid-distance towards right suggest work removed.

171. Rowallan's Towers. W. 35. G. 54. 1893

Etching. $7\frac{1}{4} \times 6\frac{1}{2}$ in. : 184 × 165 mm.

No signature visible on impression catalogued.

Very few impressions.

Exhibited, Painter-etchers, 1894, No. 248.

For other etchings of Rowallan Castle see Nos. 114 and 173.

172. A Dutch Village. W. 65. G. 85. 1893

Etching. $7\frac{2}{3} \times 12\frac{1}{4}$ in. : 201 × 311 mm.

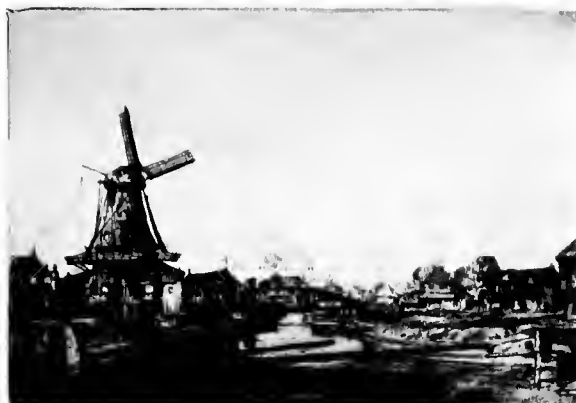
D. Y. Cameron lower right 70 mm. from side.

State I. Before trees to right and left of church-tower, barge with figure by near bank to left, and much additional work. Four or five impressions only.

II. Above work added. Reproduced.

Exhibited, Painter-etchers, 1894, No. 237.

Berlin.



170



171



172 II



173



174



175



176

ETCHINGS

173. The Stairs, Rowallan. W. 36. G. 55. 1893

Etching. $10 \times 7\frac{3}{4}$ in.: 254×197 mm.

D. Y. Cameron 1893 upper left 51 mm. from top.

JON. MVR. M. C'FGM. SPV'SIS 1562 upper left corner.

Exhibited, Painter-Etchers, 1894, No. 258.

The inscription indicated in the etching is, in fact, on the gable between the two towers.

It refers to the builder John Muir and his wife, Marion Cunningham, whose Arms appear to right and left, with the Royal Arms of Scotland above the lettering.

Sydney. Hamburg.

For other etchings of Rowallan Castle see Nos. 114 and 171.

174. The Palace, Stirling Castle. W. 66. G. 86. 1893 ✓

Etching. $10\frac{1}{2} \times 5\frac{3}{4}$ in.: 267×146 mm.

D. Y. Cameron 1893 very faint lower right, 21 mm. from bottom. *The Palace Stirling Castle built by King James the fifth* beneath design.

Exhibited, Painter-Etchers, 1894, No. 247, 'Stirling Palace.'

Impressions of this etching—the first by the artist to attract much attention—vary greatly in the amount of ink left on unworked surfaces.

Bremen. Budapest.

To the right of the Palace is seen the Parliament House.

For other etchings of Stirling Castle see Nos. 284, 285 and 302.

175. Interior: Perthshire. W. 67. G. 87. 1893

Etching. $6\frac{3}{2} \times 10$ in.: 177×254 mm.

D. Y. Cameron '93 lower right 13 mm. from side.

About twelve impressions.

Exhibited, Painter-Etchers, 1894, No. 234.

176. Mar's Work. No. 1. 1893

Etching. $11\frac{3}{2} \times 7\frac{1}{2}$ in.: 304×179 mm.

D. T. C. lower left 59 mm. from bottom.

One impression only: G. H. Christie.

This gateway is the remains of a house built by the Earl of Mar, Regent of Scotland, according to an untrustworthy tradition, with stones sacrilegiously taken from the ruins of Cambuskenneth. (See No. 367.) One of the carved inscriptions reads:

The moir I stand on oppin hith
My faul'tis moir subject ar to sitht.

For a later etching of the subject see No. 386.

ETCHINGS

177. Lecropt. W. 69. G. 89. 1893

Etching. $7 \times 13\frac{1}{2}$ in. : 178×341 mm.

D. Y. Cameron 1893 lower left 27 mm. from bottom.

State I. One tree only behind farm buildings on left bank. Before addition of near barge and heavily defined timber work in foreground.

II. Group of trees behind farm buildings, and above work added. Reproduced.

About twelve impressions.

Exhibited, Painter-Etchers, 1894, No. 254.

Sydney. Budapest. Vienna, Imperial Library.

178. The Building of the Ship. 1893

Etching. $8\frac{2}{3} \times 14\frac{1}{2}$ in. : 223×368 mm.

D. Y. Cameron lower left diagonally on plank of landing stage 21 mm. from bottom.

Ten or twelve impressions only.

This shows the building of the 'Campania' by the Fairfield Company at Govan.

179. Father Ambrose. W. 86. G. 107. 1893

Etching. $11\frac{3}{4} \times 8\frac{1}{8}$ in. : 304×227 mm.

D. Y. Cameron 1893 upper left 15 mm. from side.

State I. Before cross on sleeve, motto, *Ancusta via est quæ ducit ad vitam*, towards upper right corner, *Father Ambrose* and Latin inscription at bottom.

II. Cross on sleeve and lettering indicated above added. Reproduced.

Very few impressions.

Exhibited, Painter-Etchers, 1894, No. 240.

Etched in Glasgow.

Mistakenly included in North Italian Set in the Wedmore Catalogue.

180. The Devil and the Fairy. 1893

Etching. $14\frac{3}{4} \times 9\frac{2}{3}$ in. : 375×247 mm.

D. Y. Cameron faint lower right 27 mm. from side.

Four or five impressions only.



177 II



178



179 II



180



181

TWO GREAT SCOTSMEN
THE BROTHERS WILLIAM
AND JOHN HUNTER
BY
GEORGE HATHORN MD FRS & C



JAMES MACLEHOSE AND SONS
GLASGOW MDCCCXIII.

182



183



EAST KILBRIDE

184A



184



JOHN HUNTER



184B



187



185



188



186



186A

ILLUSTRATIONS

181. Clan Cameron. Life Membership Certificate. 1899
 $14\frac{1}{8} \times 9\frac{1}{8}$ in. : 357×232 mm. Plate cleared at edges about 5 mm. all round.
 Achnacarry Castle, Inverness-shire, seen in the etching—which was found too late to be included on p. 158—is the residence of Lochiel, chief of the Clan. See Introduction, p. xx, note.
- FIVE Etchings in ‘Two Great Scotsmen : the Brothers William and John Hunter.’
 By George R. Mather, M.D. Glasgow : James MacLehose & Sons, 1893.
182. Title Page, with William Hunter’s Coat of Arms. 1893
 $6\frac{1}{8} \times 4\frac{5}{8}$ in. : 173×126 mm. Unsigned.
183. Hunterston. $5\frac{1}{2} \times 2\frac{3}{4}$ in. : 140×76 mm. Page 12. 1893
D. F. C. lower right, beneath design, 9 mm. from side.
184. Long Calderwood. $3\frac{3}{8} \times 5\frac{1}{8}$ in. : 86×129 mm. Page 16. 1893
D. F. C. lower right, beneath design, 12 mm. from side.
- 184A. East Kilbride. $5\frac{5}{8} \times 2\frac{3}{4}$ in. : 135×76 mm. Page 42. 1893
D. F. C. lower right 33 mm. from bottom.
- 184B. John Hunter’s Book Plate with armorial bearings and Mrs. Hunter’s Book Plate with her monogram. 1893
 $6\frac{1}{8} \times 2\frac{9}{16}$ in. : 154×74 mm. Page 140. *D. F. C.* lower left 7 mm. from side.
- ONE Etching in ‘Homes and Haunts of Sir Walter Scott.’ By George G. Napier, M.A. Glasgow : James MacLehose & Sons, 1897.
185. College Wynd, Edinburgh. $5\frac{3}{8} \times 3\frac{5}{8}$ in. : 150×100 mm. Page 14. 1893
D. F. C. lower left, within design, 18 mm. from bottom.
- Two Etchings in ‘John Addington Symonds,’ by Horatio F. Brown.
 London : Nimmo, 1895.
186. The Terrace, Clifton Hill House (Clifton). 1895
 Etched surface, within rectangular lines, $3\frac{5}{8} \times 5\frac{1}{2}$ in. : 92×142 mm.
D. F. C. lower left 5 mm. from side. Vol. I., p. 48.
- 186A. The English (Protestant) Cemetery, Rome. 1895
 Etched surface, within rectangular lines, $4\frac{1}{8} \times 6\frac{1}{2}$ in. : 103×153 mm.
 Unsigned. Vol. II., p. 352.
- The above two illustrative etchings were found too late to be included with others on p. 111.

BOOK PLATES

187. James Henry Todd. $3\frac{1}{8} \times 2\frac{3}{4}$ in. : 78×70 mm. 1893
188. Jean Ure Maclaurin. $3\frac{1}{8} \times 2$ in. : 100×51 mm. 1893
 Some early impressions have ‘Jeanie’ instead of ‘Jean.’

REGALITY CLUB PLATES

189. Provanhall. 1893
 $6\frac{1}{4} \times 4\frac{1}{4}$ in. : 159 × 108 mm.
D. Y. Cameron lower right, beneath design, 8 mm. from side.
 Series III., Part I. (1894), p. 11.
 See Note on Regality Club, p. xi.
190. Holmfauldhead House, Govan. 1894
 $4\frac{7}{16} \times 6\frac{3}{32}$ in. : 113 × 163 mm.
D. Y. Cameron 1894 lower right 10 mm. from side.
 Series III., Part III. (1899), p. 108.
 See Note on Regality Club, p. xi.
191. Old Houses, Byres Road, Partick. 1894
 $4\frac{7}{16} \times 5\frac{3}{32}$ in. : 113 × 152 mm.
D. Y. C. 1894 lower right 20 mm. from side.
 Series III., Part III. (1899), p. 124.
 See Note on Regality Club, p. xi.

MISCELLANEA

192. Glasgow Academy Choir Concert. 1893
 Programme Cover, $5\frac{2}{32} \times 3\frac{1}{16}$ in. : 150 × 100 mm.
193. Old Glasgow Exhibition Memorial Catalogue. 1894
 Title Page, $8\frac{7}{32} \times 5\frac{11}{32}$ in. : 209 × 136 mm.
 Some early impressions, before removal of unworked surfaces at top, bottom and sides,
 measure 295 × 240 mm.
194. Exhibition of Water-Colour Paintings by Alice Macallan
 Swan. Held at Messrs. W. Craibe Angus & Son's, Glasgow. 1894
 Catalogue Cover, $6\frac{3}{8} \times 4\frac{15}{16}$ in. : 162 × 126 mm.
195. The Leaf Cart. After a water-colour by Anton Mauve. 1894
 Etched surface, $5\frac{17}{32} \times 9\frac{1}{4}$ in. : 141 × 235 mm.
 Unsigned.



190



189



191



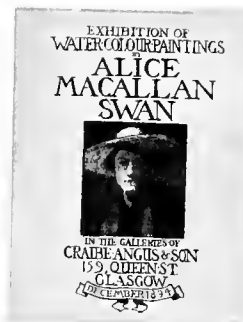
192

THE
MEMORIAL CATALOGUE
of the
OLD GLASGOW
EXHIBITION
1904



PUBLISHED BY THE GLASGOW
INSTITUTE OF THE FINE ARTS
ANNO MDCCCXCIV

193



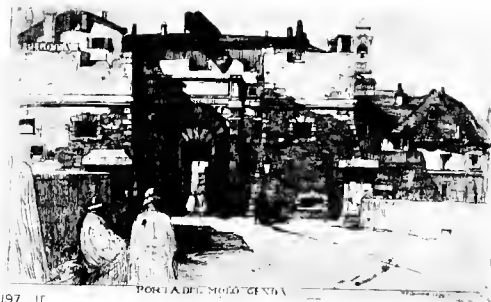
194



195



196



197 II

PORCI A DEL MOLLO GENOVA



198

ETCHINGS

196. A Border Tower. W. 71. G. 92.

1894 ✓

Etching. $7\frac{7}{16} \times 10\frac{11}{32}$ in. : 189 × 263 mm.

D. Y. Cameron 1894 lower left 10 mm. from side.

Exhibited, Painter-Etchers, 1895, No. 4.

B.M. Sydney. Budapest.

197. Porta del Molo, Genoa. No. 1.

1894

Etching. $5\frac{27}{32} \times 9\frac{27}{32}$ in. : 149 × 250 mm.

D. Y. Cameron 1894 lower right 25 mm. from side, level with *Porta del Molo, Genoa*.

State I. Before bell-tower to right, flag, and shadowing of masonry to right of arch.

II. Above work added. Reproduced.

About ten impressions.

The Porta del Molo was built in 1550 by Galeazzo Alessi, the Perugian friend of Michelangelo. For another etching of the subject see No. 226.

198. Genoa.

1894

Etching. $6\frac{29}{32} \times 12\frac{1}{2}$ in. : 176 × 318 mm.

Genoa. D. Y. Cameron lower right 38 mm. from side.

One impression only traced : G. H. Christie.

A second state of this etching probably exists.

ETCHINGS

199. Verona Cathedral. (Untraced.)

No. 200 is marked 'Doorway in Verona Cathedral, No. 2,' and the artist remembers etching a version of which no impression has been traced.

200. Doorway: Verona Cathedral. 1894

Etching. $9\frac{1}{6} \times 5\frac{1}{2}$ in. : 253×139 mm.

D. Y. Cameron 1894 lower right 8 mm. from side, level with *Doorway in the Cathedral Verona*.

One impression only traced: Richard Gutekunst.

201. Dolo. 1894

Etching. $7\frac{2}{3} \times 11\frac{1}{6}$ in. : 201×300 mm.

D. Y. Cameron 1894 lower right 20 mm. from side.

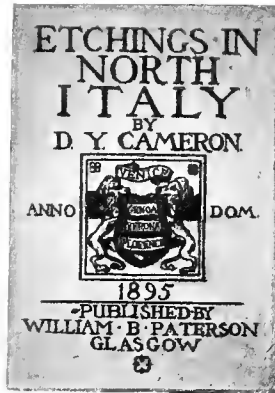
One impression only traced: John Nairn.

A village between Venice and Padua.

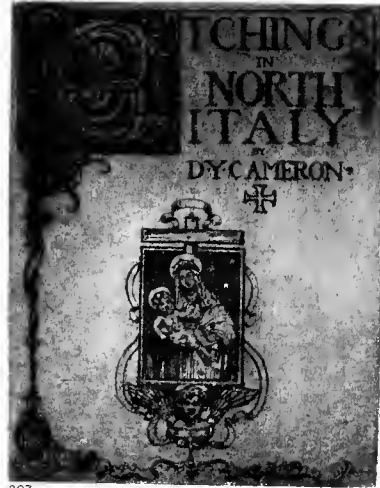


200

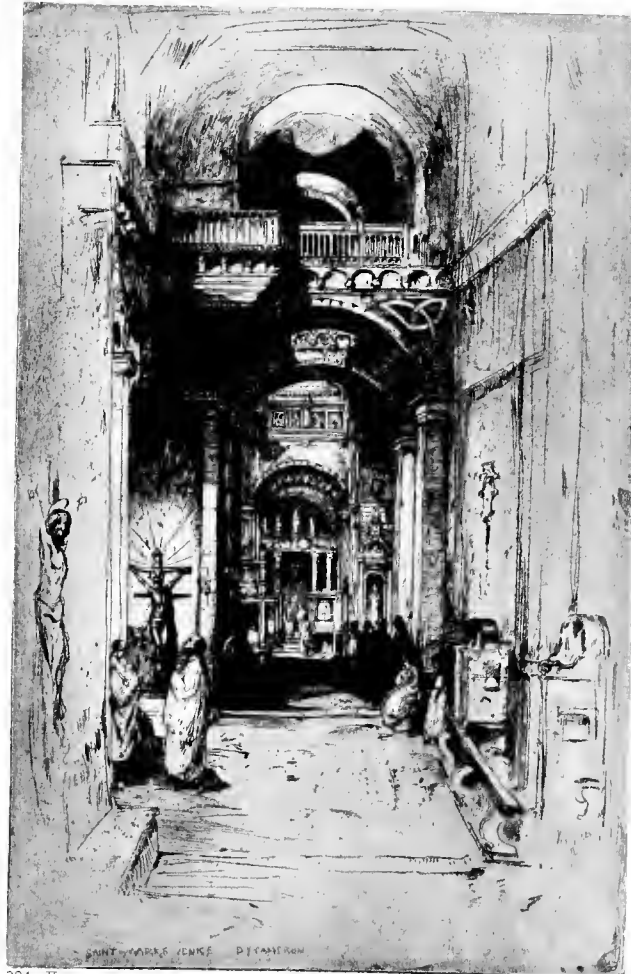




202



203



204 II

ETCHINGS IN NORTH ITALIAN SET

202. North Italian Set, Portfolio Label-Design. 1895

Etching. $6\frac{3}{8} \times 4\frac{1}{2}$ in. : 162 × 114 mm.

Exclusive of portfolio label-design and title page, the Set of Etchings in North Italy, 1894-96, comprises twenty-six subjects, Nos. 204-229. About 25 sets published by W. B. Paterson, Glasgow, 1896, and a few separate impressions. The Set is catalogued in the order of the original numbering. Impressions of some etchings in the set, Nos. 214 and 225, for instance, vary greatly in the amount of ink left on unworked surfaces.

Bremen, North Italian Set complete.

203. North Italian Set, Title-Page. W. 100. G. 121. 1895

Etching. $8\frac{1}{2} \times 6\frac{1}{2}$ in. : 215 × 165 mm.

D. I. C. lower left corner.

Exhibited, Painter-Etchers, 1895, No. 1, 'Frontispiece.'

Bremen.

✓ 204. Saint Mark's, Venice. No. 1. W. 74. G. 95. 1895 ✓

Etching. $13\frac{7}{8} \times 8\frac{1}{16}$ in. : 353 × 227 mm.

Saint Marks Venice D. I. Cameron lower left, signature 85 mm. from side.

State I. Before horizontal shading on lower two-thirds of near pilaster to right, and strengthening of other shadow.

✓ II. Above work added. Reproduced.

No. 1. in North Italian Set, see No. 202.

Exhibited, Painter-Etchers, 1896, No. 181.

Sydney. Bremen.

For other etchings of the subject see Nos. 307 and 311.

ETCHINGS IN NORTH ITALIAN SET

205. Veronica. W. 77. G. 98. 1895

Etching. $11\frac{1}{8} \times 5\frac{1}{2}$ in. : 283 × 139 mm.

D. Y. Cameron 1895 lower left 11 mm. from side. *Veronica a Maid of Italy* at top.

No. 2 in North Italian Set, see No. 202.

Exhibited, Painter-Etchers, 1896, No. 177.

B.M. Sydney. Bremen. Budapest.

Reminiscent of the portrait of Bianca Sforza (?) in the Ambrosiana, Milan, attributed to Ambrogio da Predis.

206. The Monastery. W. 83. G. 104. 1895

Etching. $9\frac{1}{4} \times 11\frac{1}{4}$ in. : 235 × 286 mm.

D. Y. Cameron lower left of design, 26 mm. from side.

State I. Two foremost monks dark. Before Latin inscription.

II. Inscription added. Before work described in State III. Reproduced.

III. Steps introduced in central foreground, balustrade to right and more cobbled pavement. Two foremost monks white.

States II. and III. No. 3 in North Italian Set, see No. 202.

Bremen.

A monastery at Fiesole.



205



206 II



207



208

ETCHINGS IN NORTH ITALIAN SET

207. A Venetian Convent. W. 99. G. 120. 1895

Etching. $6\frac{7}{16} \times 8\frac{15}{32}$ in. : 164×215 mm.

D. T. C. upside-down and reversed, very lightly etched, lower right about 34 mm. from bottom and about 6 mm. from side.

No. 4 in North Italian Set, see No. 202.

Exhibited, Painter-Etchers, 1895, No. 3.

B.M. Berlin. Bremen.

208. Paolo Salviati. W. 75. G. 96. 1895

Etching. $9\frac{5}{8} \times 7\frac{7}{8}$ in. : 245×200 mm.

D. T. Cameron 1895 lower left 9 mm. from side. *Paolo* to left *Salviati* to right of head.

No. 5 in North Italian Set, see No. 202.

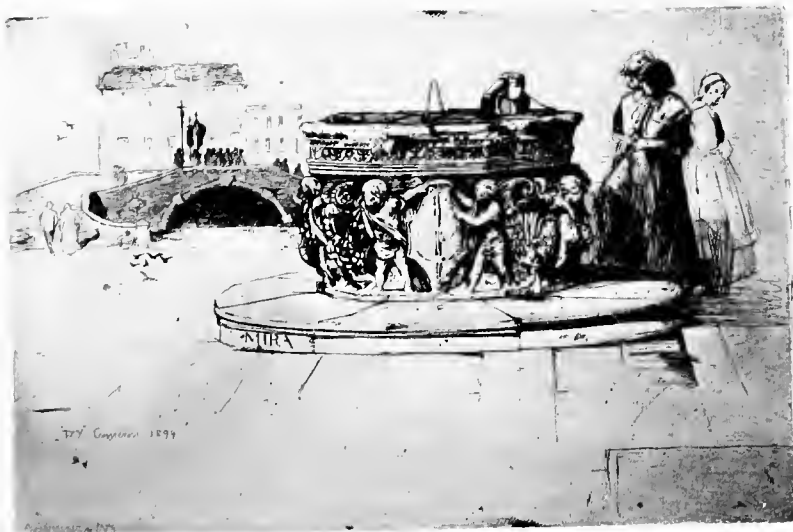
V. & A. M. Bremen.

ETCHINGS IN NORTH ITALIAN SET

- ✓ 209. Tintoret's House. W. 73. G. 94. // 1894
 Etching. $9\frac{7}{16} \times 4\frac{1}{2}$ in.: 240×112 mm.
D. Y. Cameron 1894 lower right 30 mm. from bottom.
 No. 6 in North Italian Set, see No. 202.
 Exhibited, Painter-Etchers, 1895, No. 2.
 B.M. Bremen.
 A corner of the Palazzo Camello, Fondamenta dei Mori.
- ✓ 210. A Venetian Fountain. W. 82. G. 103. 1894
 Etching. $5\frac{2}{3} \times 8\frac{1}{8}$ in.: 150×221 mm.
D. Y. Cameron 1894 lower left 28 mm. from bottom.
 No. 7 in North Italian Set, see No. 202.
 Exhibited, Painter-Etchers, 1895, No. 5.
 B.M. V. & A. M. Berlin. Bremen. Budapest.



209



210



VIA AI PRATI
DI OREGINA
GENOA



VIA AI PRATI
DI OREGINA
GENOA



ETCHINGS IN NORTH ITALIAN SET

211. Via ai Prati, Genoa. W. 92. G. 113. 1896

Etching.

D. Y. Cameron lower right beneath corner of design. *Via ai Prati di Oregina Genoa* beneath centre of design.

State I. $9\frac{7}{8} \times 5\frac{15}{16}$ in. : 251×151 mm. Reproduced. Two impressions only.

II. $6\frac{7}{8} \times 3\frac{3}{32}$ in. : 164×101 mm. After reduction at top, bottom and sides.
Subject darkened. No. 8 in North Italian Set, see No. 202. Reproduced.

Bremen.

ETCHINGS IN NORTH ITALIAN SET

- ✓ 212. The Confessional. W. 90. G. 111. 1896

Etching. $7\frac{1}{8} \times 5\frac{1}{2}$ in. : 181×139 mm.

The Confessional lower left, *D. Y. Cameron* lower centre, 8 mm. from bottom.

No. 9 in North Italian Set, see No. 202.

Bremen.

213. San Giorgio Maggiore. W. 84. G. 105. 1895

Etching. $9 \times 15\frac{3}{8}$ in. : 229×391 mm.

San Giorgio Maggiore Venice. *D. Y. Cameron 1895* lower left, signature 57 mm. from side.

No. 10 in North Italian Set, see No. 202.

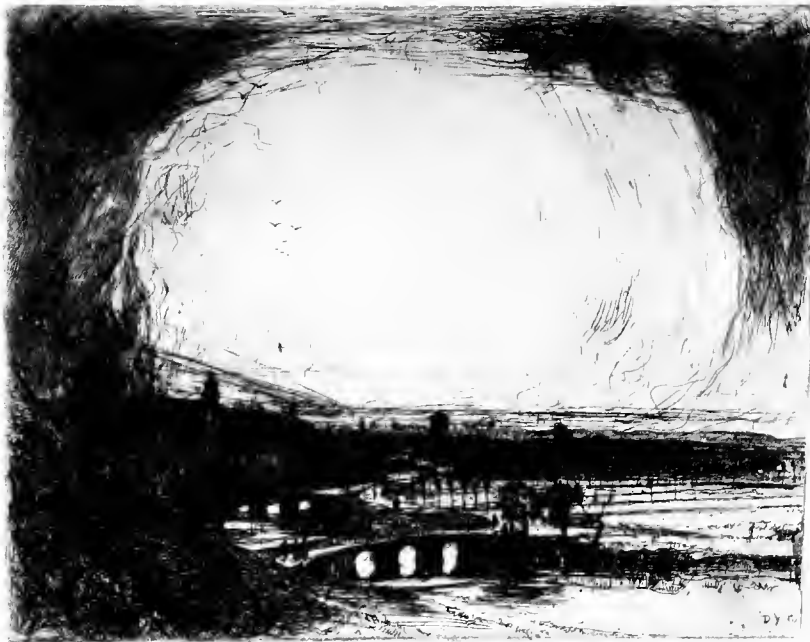
Bremen.



212



213



214



215 I

ETCHINGS IN NORTH ITALIAN SET

214. Two Bridges. W. 88. G. 109. 1896

Etching. $8\frac{1}{4} \times 10\frac{7}{16}$ in. : 210 × 265 mm.

D. 17. Ca lower right corner.

Incomplete signature suggests the existence of an earlier State before reduction on right side. An impression catalogued as State I., and said to have the complete signature, occurred in the Gabbitas Sale, 1905, and was re-sold at the dispersal of Sir John Day's collection, 1909. That impression is now in America.

No. 11 in North Italian Set, see No. 202.

Bremen.

For an earlier use of this sky motive see No. 118.

215. The Butterfly. W. 79. G. 100. 1895

Etching.

State I. $6\frac{2}{3} \times 8\frac{2}{3}$ in. : 176 × 225 mm. *D. 17. Cameron* lower left 15 mm. from side.

No. 12 in North Italian Set, see No. 202. Reproduced.

II. $2\frac{3}{4} \times 6\frac{9}{16}$ in. : 76 × 167 mm. After reduction at top and on left side. No signature visible on impression catalogued. Wedmore admirably says 'half only of the real landscape is left, and the imagination is all gone.' Very few impressions.

Bremen.

ETCHINGS IN NORTH ITALIAN SET

216. A Soldier of Italy. W. 81. G. 102. 1895

Etching. $2\frac{9}{16} \times 2\frac{5}{32}$ in. : 65 × 55 mm.

A Soldier upper left corner, *A Soldier of Italy* lower left corner, *D. F. C.* lower right 9 mm. from side.

No. 13 in North Italian Set, see No. 202.

Bremen.

217. A Lady of Genoa. W. 93. G. 114. 1896

Etching. $4\frac{15}{32} \times 1\frac{27}{32}$ in. : 114 × 47 mm.

A Lady of Genoa upper left corner, *D. F. C.* upper right 8 mm. from side.

No. 14 in North Italian Set, see No. 202.

Bremen.

218. Two Monks. W. 80. G. 101. 1895

Etching. $2\frac{1}{2} \times 2\frac{1}{5}$ in. : 64 × 54 mm.

D. F. C. lower left corner.

No. 15 in North Italian Set, see No. 202.

Bremen.

219. Church Interior, Venice. W. 98. G. 119. 1896

Etching.

State I. $10\frac{5}{16} \times 7\frac{29}{32}$ in. : 278 × 201 mm. *D. F. Cameron* lower left 26 mm. from side. Reproduced. Four or five impressions only.

II. $9\frac{5}{8} \times 4\frac{23}{32}$ in. : 245 × 120 mm. After reduction at top, bottom and sides. *D. F. Cameron* obscure lower left 8 mm. from side. *Church Interior Venice* obscure above signature. General effect darkened. No. 16 in North Italian Set, see No. 202. Reproduced.

Bremen.



216



217



218



219 I



219 II



220



221



222 IV

ETCHINGS IN NORTH ITALIAN SET

220. Venice from the Lido. W. 87. G. 108. 1896

Etching. $6\frac{2}{3}\frac{9}{2} \times 13\frac{2}{3}\frac{5}{2}$ in. : 176×350 mm.

Venice from the Lido. D. T. Cameron lower right, signature on base of balustrade 34 mm. from bottom.

No. 17 in North Italian Set, see No. 202.

Bremen. Budapest.

221. Sketch of Venice. W. 95. G. 116. 1896 ✓

Etching. $2\frac{1}{2} \times 7\frac{5}{8}\frac{1}{2}$ in. : 64×182 mm.

D. T. Cameron lower right 12 mm. from side.

No. 18 in North Italian Set, see No. 202.

Bremen.

222. Farm Gateway, Campagnetta. W. 97. G. 118. 1896

Etching.

D. T. Cameron lower left 7 mm. from side. *Farm Gateway Campagnetta N. Italy* lower centre.

State I. $10\frac{7}{8} \times 7\frac{7}{8}$ in. No impression seen for cataloguing, one or two only exist. The late Mr. H. H. Lepper of Messrs. Christie had in his MS. catalogue, note of this size, probably recording the proof in the Day Sale, 1909, which has not been traced.

II. $10\frac{3}{8} \times 6\frac{1}{8}\frac{1}{2}$ in. : 264×161 mm. After reduction of plate. General effect light. Relatively little work round gateway, no tree trunk on left.

III. General effect darkened. Tree trunk added and work round gateway. Before introduction of posts to right of arch, beyond the woman.

IV. These posts added. Reproduced.

States III. and IV., No. 19 in North Italian Set, see No. 202.

Bremen.

ETCHINGS IN NORTH ITALIAN SET

✓ 223. The Bridge of Sighs. W. 78. G. 99. 1894

Etching. $10\frac{5}{8} \times 6\frac{7}{8}$ in. : 270×175 mm. Bevelled edges cleared 6 mm. all round.

D. T. Cameron 1894 lower left corner beneath sculptured figure. *The Bridge of Sighs and Doges Palace Venice* beneath design followed by Psalm cxlii. 5. 6. 7 in Latin.

No. 20 in North Italian Set, see No. 202.

Exhibited, Painter-Etchers, 1895, No. 6.

Bremen.

✓ 224. Ponte Vecchio. W. 76. G. 97. 1895

Etching.

Ponte Vecchio Florence lower centre.

State I. $10 \times 13\frac{1}{8}$ in. : 254×351 mm. *D. T. Cameron* lower right 88 mm. from side.

Reproduced. Two or three impressions only.

- ✓ II. $8\frac{1}{2} \times 11\frac{3}{4}$ in. : 212×303 mm. After plate was reduced by 42 mm. at top, by 30 mm. on right, and 18 mm. on left side. *D. T. Cameron* lower right now 55 mm. from side. No. 21 in North Italian Set, see No. 202.

Bremen. Budapest.



THE BRIDGE OF SIGHS
AND
DOGE'S PALACE
VENICE

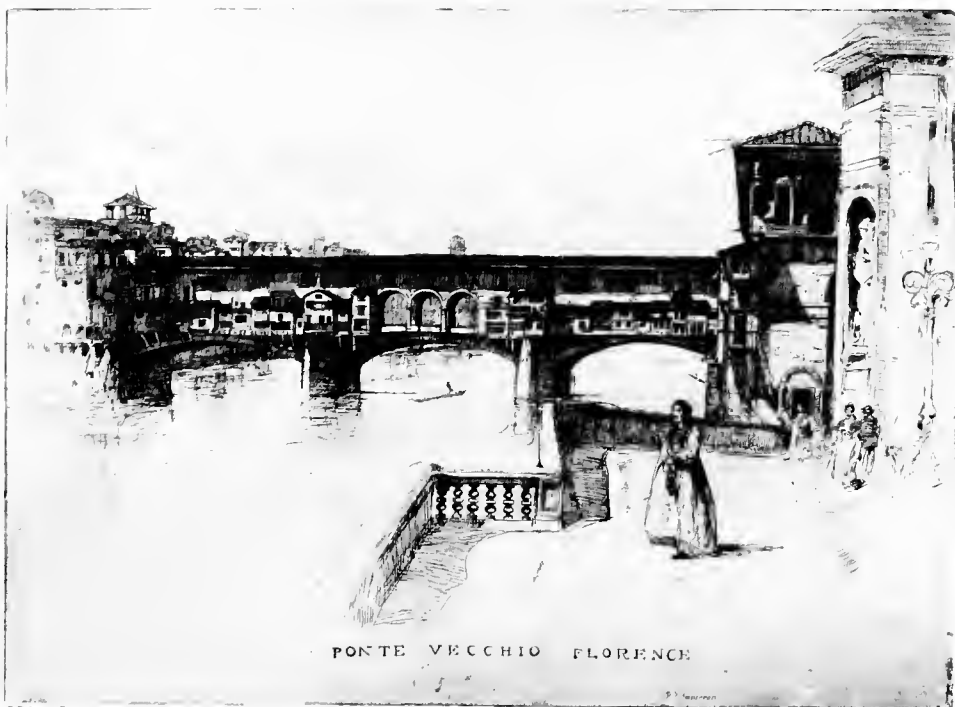


CLAMAVI AD TE DOMINE DIXI TU ES SPES MEA
PORTIO MEA IN TERRA VIVENTIU
INTENDE AD DEPRECATIONEM MEAM, QUI HUMILIATUS
SUM NIMIS LIBERA ME A PERSEQUENTIBUS ME, QUIA
CONFORTATI SUNT SUPER ME
EDUC DE CUSTODIA ANIMAM MEAM AD
CONFITENDUM NOMINI TUO ME EXPECTANT
JUSTI, DONEC RETRIBUAS MIHI.

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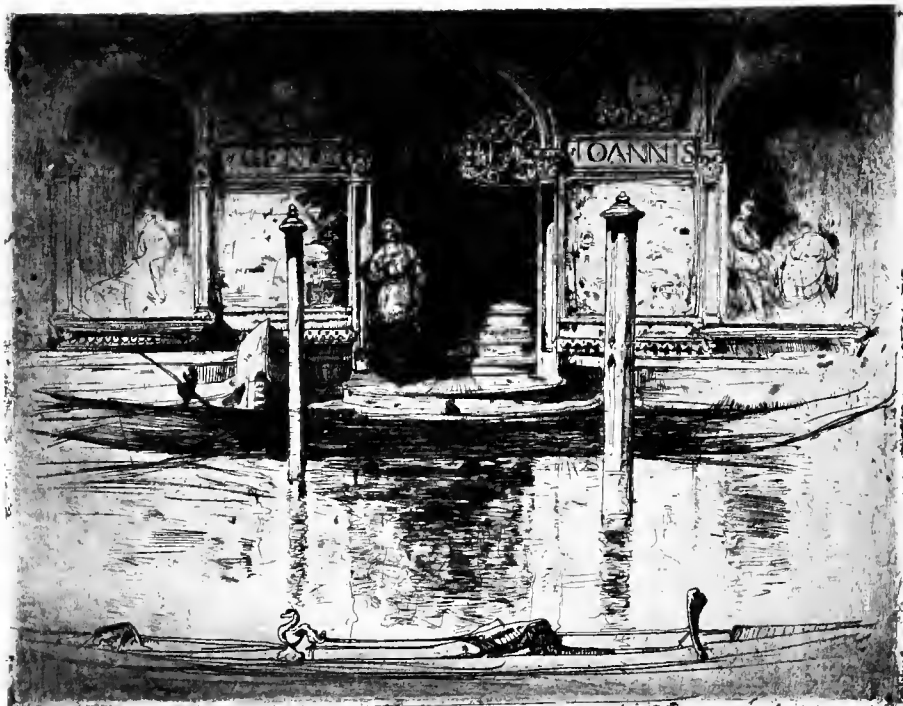


223



PONTE VECCHIO FLORENCE

224 I



225



226 II

ETCHINGS IN NORTH ITALIAN SET

✓ 225. The Palace Doorway. W. 85. G. 106. 1895 ✓

Etching. $9\frac{7}{16} \times 11\frac{29}{32}$ in. : 240×303 mm.

D. 17. *Cameron* lower left obscure 39 mm. from side. *Doorway Palazzo Dario Venice*
across top.

No. 22 in North Italian Set, see No. 202.

Bremen.

For another etching of the subject see No. 309.

✓ 226. Porta del Molo, Genoa. No. 2. W. 96. G. 117. 1896 ✓

Etching. $7\frac{11}{32} \times 6\frac{1}{2}$ in. : 187×165 mm.

State I. Before title, signature, and etching of sky above and to left of building. Plate had probably been reduced, as close etched work extends to extreme edge on right.

✓ II. D. 17. *Cameron* lower right on line with *Porto del Molo, Genoa*. Sky etched, figure to right darkened, and other work. No. 23 in North Italian Set, see No. 202. Reproduced.

Bremen.

For another etching of the subject see No. 197.

ETCHINGS IN NORTH ITALIAN SET

227. The Wine Farm. W. 89. G. 110. 1896

Etching. $8\frac{1}{16} \times 9\frac{1}{8}$ in. : 205 × 253 mm.

D. T. Cameron lower right 39 mm. from side.

State I. Before plate was sand-grained and before more work in shadows. Reproduced.

II. Plate sand-grained and work added in shadows. No. 24 in North Italian Set, see No. 202.

Exhibited, Painter-etchers, 1897, No. 12, 'Interior of Italian Wine Farm.'

Bremen.

✓ 228. Pastoral. W. 91. G. 112. 1896

Etching. $3\frac{9}{16} \times 6\frac{1}{8}$ in. : 91 × 166 mm.

No signature visible on impression catalogued. Plate appears to have been reduced on the right side.

No. 25 in North Italian Set, see No. 202.

Bremen.

229. Landscape with Trees. W. 94. G. 115. 1896

Etching. $2\frac{1}{8} \times 8\frac{1}{2}$ in. : 75 × 214 mm.

D. T. Cameron obscure lower right 17 mm. from side.

Twenty-sixth and last subject in North Italian Set, see No. 202.

Bremen.

For a Dry-point with the same title see No. 151.



227 I



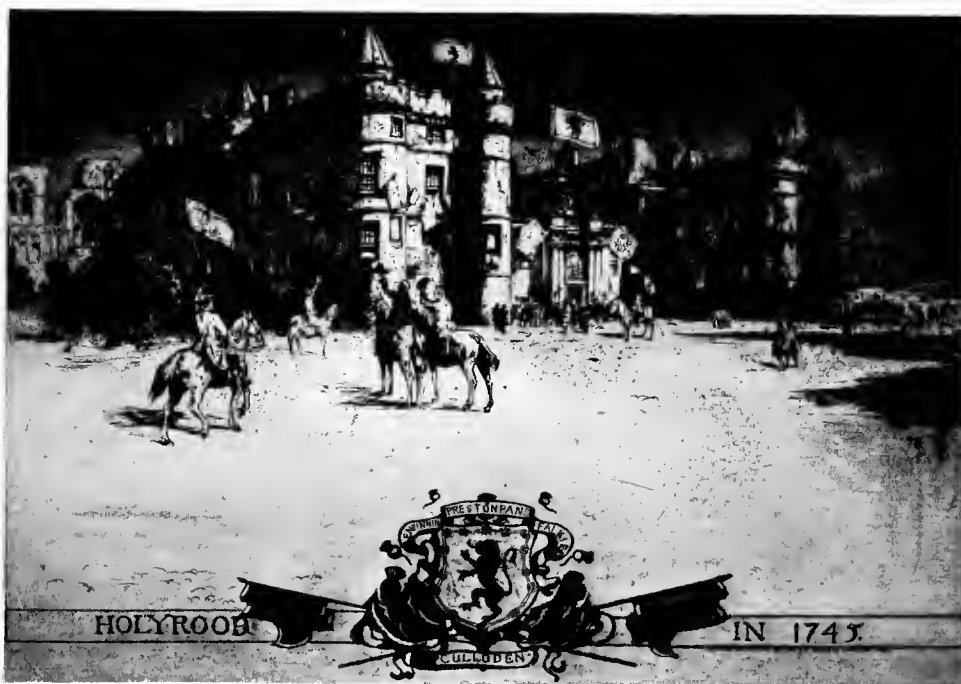
228



229



230



231

ETCHINGS

230. Lowland River: An Etching. W. 37. 1896

Etching. $7\frac{3}{4} \times 12\frac{9}{16}$ in. : 197×312 mm.

D. Y. Cameron lower left 14 mm. from side.

Two or three impressions only.

Exhibited, Painter-Etchers, 1897, No. 14.

Etched on the Tweed. For a Dry-point with the same title see No. 150.

231. Holyrood in 1745. W. 102. G. 124. 1896

Etching. $13\frac{8}{16} \times 19\frac{7}{8}$ in. : 355×505 mm.

Etched by D. Y. Cameron for the Art Union of Scotland 1896 lower right beneath year-date of title *Holyrood in 1745*.

Plate cleared at edges about 16 mm. sides and top, 7 mm. at bottom.

Presentation plate for Art Union of Scotland, 1896.

Plate was steel-faced. 60 proofs printed by F. Goulding and signed in pencil 'F. Goulding Imp' and 'D. Y. Cameron.' 85 Japanese vellum proofs. 500 antique paper prints.

One experimental impression only before steel-facing, signed by artist.

Exhibited, Painter-Etchers, 1896, No. 179.

Dresden.

'A house of many memories. . . . There Prince Charlie held his phantom levées, and in a very gallant manner represented a fallen dynasty for some hours.' R. L. Stevenson.

ETCHINGS

232. Dryburgh. W. 104. G. 126. 1896

Etching and Dry-point. $5\frac{2}{3}\frac{9}{2} \times 3\frac{1}{2}$ in. : 150 × 77 mm.

D. Y. Cameron lower left about 5 mm. from side and from bottom.

State I. No dry-point.

II. Dry-point added on base and to right of stone figure and elsewhere.

III. Emphatic dry-point introduced in sky, upper left corner, on shadowed side of near pilaster and elsewhere.

IV. Dry-pointing extended to edges of plate in top left corner and more dry-point added to right of figure. Before signature is almost obliterated by scorings of dry-point across immediate foreground.

V. Scorings of dry-point almost obliterate signature. Reproduced.

This plate was worked on over a period of two or three years.

Exhibited, Painter-Etchers, 1897, No. 11.

Budapest.

On September 26, 1832, Sir Walter Scott was interred here in the tomb of his maternal ancestors, the Haliburtons of Newmains, who at one time owned Dryburgh Abbey.

233. Une Cour, Rue du Petit Salut, Rouen. 1896

Etching. $6\frac{3}{4}\frac{1}{2} \times 3\frac{1}{4}$ in. : 177 × 83 mm.

D. Y. Cameron '96 lower right corner of space cleared for the title, *Une Cour Rue du Petit Salut, Rouen*.

After a few impressions had been printed, the plate was steel-faced and published in 'The Quarto,' December, 1896.

234. The Smithy. W. 103. G. 125. 1896

Etching touched with Dry-point. $8\frac{1}{8} \times 10$ in. : 205 × 254 mm.

D. Y. Cameron lower right 56 mm. from bottom.

State I. No dry-point. Six dark panes in the window. One impression only: Harris B. Dick, from G. H. Christie's collection.

II. No dry-point. Two dark panes only in window. Before emphatic dry-point was added between and beneath the hanging scales, before the shadow beneath the bench was extended and deepened, and other work.

III. Work as above added. Reproduced.

Slight alterations were probably made during the printing of the first few impressions.

About thirty impressions in all.

Exhibited, Painter-Etchers, 1897, No. 10.

B.M. Budapest.

Etched at Gattonside, Melrose.



232 V



233



234 III



237



THE A.P.S.
SAINT ENOCHS CHURCH
GLASGOW

238

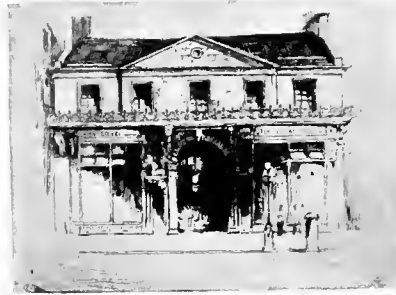


OLD HOUSES GOVAN TERRY

236



235



239

REGALITY CLUB PLATES

235. North Woodside Flint Mills. 1895
 $5\frac{7}{16} \times 7\frac{5}{32}$ in. : 138 × 182 mm.
D. Y. C. lower left 27 mm. from bottom.
 Series III., Part II. (1896), p. 92.
 See Note on Regality Club, p. xi.
236. Old Houses, Govan Ferry. 1895
 $3\frac{15}{16} \times 6\frac{13}{32}$ in. : 100 × 163 mm.
D. T. Cameron lower right 16 mm. from side.
 Series III., Part III. (1899), p. 95.
 See Note on Regality Club, p. xi.
237. St. Enoch's Church, Glasgow. 1895
 $7\frac{7}{8} \times 5\frac{1}{32}$ in. : 200 × 128 mm.
St. Enoch's Church, D. T. C. lower right, initials 17 mm. from bottom.
 Series III., Part III. (1899), p. 104.
 See Note on Regality Club, p. xi.
238. The Apse, St. Enoch's Church, Glasgow. W. 101. 1895
 $6\frac{13}{32} \times 3\frac{1}{32}$ in. : 163 × 77 mm.
D. Y. C. lower right, beneath design, 10 mm. from bottom.
 Series III., Part III. (1899), p. 106.
 See Note on Regality Club, p. xi.
239. House, Nos. 26-32 Buchanan Street, Glasgow. 1895
 $4\frac{7}{16} \times 5\frac{21}{32}$ in. : 113 × 152 mm.
D. Y. C. lower right 26 mm. from side.
 Series III., Part III. (1899), p. 114.
 See Note on Regality Club, p. xi.

ILLUSTRATIONS

FOUR Etchings 'printed by F. Goulding, London,' in 'Charterhouse Old and New,' by E. P. Eardley Wilmot and E. C. Streatfeild. London: Nimmo, 1895. Plates were slightly revised in 1910 and republished in a portfolio by Eneas Mackay, Stirling.

240. The Chapel and Founder's Tomb, Charterhouse. 1895

Frontispiece, $6\frac{7}{32} \times 4\frac{5}{16}$ in. : 158 × 110 mm.

D. Y. C. lower right 8 mm. from side.

241. Upper Green, Charterhouse. 1895

$4\frac{15}{32} \times 6\frac{13}{32}$ in. : 114 × 163 mm. Page 48.

D. Y. Cameron lower right, beneath design, 12 mm. from side.

242. Charterhouse Schools, Godalming. 1895

$6\frac{1}{2} \times 4\frac{13}{32}$ in. : 165 × 112 mm. Page 208.

D. Y. C. lower right corner, partly obliterated.

243. The Towers of Charterhouse, Godalming. 1895

$6\frac{7}{16} \times 4\frac{13}{32}$ in. : 164 × 112 mm. Page 224.

D. Y. C. lower right, beneath design, 5 mm. from side.

Two Etchings in 'Le Roman du Prince Othon,' by R. L. Stevenson. Translated into French by Egerton Castle. London: John Lane, 1896.

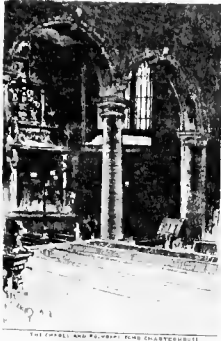
244. Title Page, $6\frac{31}{32} \times 4\frac{7}{16}$ in. : 177 × 113 mm. 1896

245. Frontispiece, $6\frac{31}{32} \times 4\frac{7}{16}$ in. : 177 × 113 mm. 1896

D. Y. C. lower left within scroll.



241



240



242



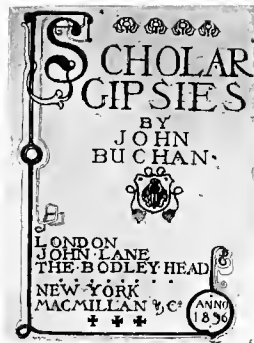
243



244



245



246



247



248



249



250



251



252

ILLUSTRATIONS

SEVEN Etchings in 'Scholar Gypsies,' by John Buchan. London : John Lane, 1896.

246. Title Page, $4\frac{1}{8} \times 3\frac{1}{2}$ in. : 126 × 90 mm. 1896

247. Frontispiece. A Gentleman of Leisure. 1896

$4\frac{2}{3} \times 3\frac{1}{2}$ in. : 125 × 88 mm.

D. Y. Cameron lower right, beneath design, 12 mm. from side.

248. April in the Hills. $3\frac{1}{2} \times 4\frac{1}{8}$ in. : 89 × 126 mm. Page 19. 1896

D. Y. Cameron lower right, beneath design, 17 mm. from side.

249. Milestones. $3\frac{1}{2} \times 4\frac{2}{3}$ in. : 90 × 123 mm. Page 23. 1896

D. Y. Cameron lower right, beneath design, 14 mm. from side.

250. Upland (Urban) Greenery. $3\frac{1}{2} \times 5\frac{1}{2}$ in. : 90 × 128 mm. Page 99. 1896
Unsigned.

251. Afternoon. $4\frac{1}{8} \times 3\frac{1}{2}$ in. : 126 × 90 mm. Page 113. 1896

D. Y. C. lower right, beneath design, 9 mm. from side.

252. Ad Astra. $4\frac{2}{3} \times 3\frac{1}{2}$ in. : 125 × 88 mm. Page 203. 1896

Unsigned.

BOOK PLATES

253. Katherine Cameron. $3\frac{2}{3}\frac{3}{2} \times 2\frac{1}{2}$ in. : 95 × 64 mm. 1895
Some early impressions before removal of unworked surfaces at top and bottom
measure 140 × 64 mm.
254. Joanna Cameron. $2\frac{2}{3}\frac{9}{2} \times 2\frac{5}{16}$ in. : 74 × 59 mm. 1895
Some early impressions before removal of unworked surface at bottom measure
120 × 59 mm.
255. John A. Downie. $3\frac{11}{16} \times 2\frac{9}{16}$ in. : 94 × 65 mm. 1895
Some early impressions before removal of unworked surface at bottom measure
125 × 65 mm.
Exhibited, Painter-Etchers, 1899, No. 173.
256. R. Y. Pickering. No. 1. $4\frac{2}{3}\frac{9}{2} \times 3\frac{15}{32}$ in. : 125 × 88 mm. 1895
State I. Before correction of Crest. Reproduced.
II. Crest corrected. Reproduced.
257. R. Y. Pickering. No. 2. $2\frac{7}{8} \times 2\frac{5}{16}$ in. : 73 × 59 mm. 1895
258. D. Y. C(ameron). $5 \times 3\frac{17}{32}$ in. : 127 × 90 mm. 1895
259. Robert M. Mann. $5\frac{7}{16} \times 3\frac{5}{16}$ in. : 138 × 84 mm. 1895
An earlier State of this book plate is thought to exist.
260. John Maclaren. $4\frac{7}{8} \times 3\frac{5}{16}$ in. : 124 × 84 mm. 1897
261. John S. Robertson. $3\frac{27}{32} \times 2\frac{23}{32}$ in. : 98 × 69 mm. 1897
Exhibited, Painter-Etchers, 1899, No. 172.
262. James Arthur. No. 1. $4\frac{7}{8} \times 2\frac{9}{16}$ in. : 124 × 65 mm. 1897
263. James Arthur. No. 2. $3\frac{31}{32} \times 2\frac{11}{32}$ in. : 101 × 60 mm. 1897
Some early impressions before removal of unworked surfaces at sides measure 101 × 70 mm.



253



254



255



256 I



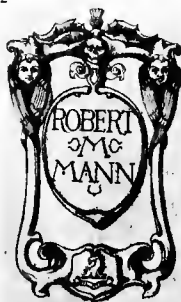
256 II



257



258



259



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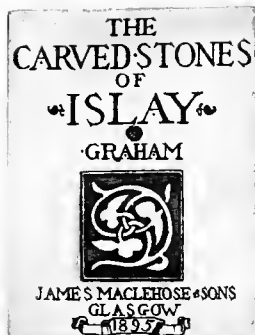
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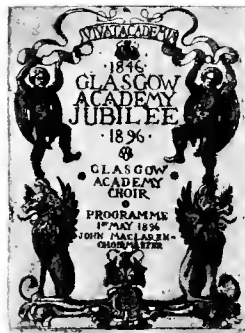
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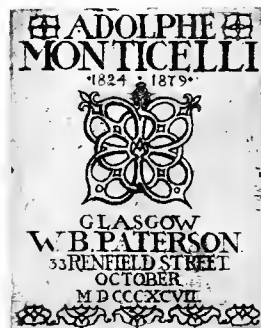
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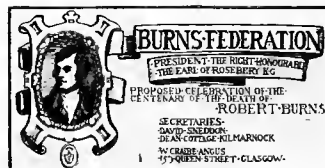
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269



270



271



272

TITLE PAGES

264. 'The Carved Stones of Islay.' 1895
 By Robert C. Graham, F.S.A. Scot. Glasgow: James MacLchose & Sons.
 Title Page, $7\frac{2}{3}\frac{9}{2} \times 5\frac{2}{3}\frac{9}{2}$ in.: 201×150 mm.
265. 'Robert Louis Stevenson. An Elegy and other Poems mainly personal.' 1895
 By Richard Le Gallienne. London: John Lane.
 Title Page, with Portrait of Stevenson, $6\frac{9}{3}\frac{9}{2} \times 3\frac{5}{1}\frac{5}{6}$ in.: 160×84 mm.

MISCELLANEA

266. Exhibition of Pictures. By French and Dutch Masters. 1895-6
 Held at W. B. Paterson's, Glasgow.
 Catalogue Cover, $4\frac{2}{3}\frac{7}{2} \times 3\frac{3}{1}\frac{6}{6}$ in.: 123×81 mm.
 Some impressions dated 1895, others 1896.
267. Fancy Costume Ball: Scottish Artists' Benevolent Association. 1896
 Programme Cover, $6\frac{9}{1}\frac{9}{6} \times 4\frac{7}{1}\frac{6}{6}$ in.: 167×113 mm.
268. Glasgow Academy Jubilee: Concert. 1896
 Programme Cover, $7\frac{7}{8} \times 5\frac{2}{3}\frac{5}{2}$ in.: 200×147 mm.
269. Adolphe Monticelli. 1897
 Exhibition of Pictures, held at W. B. Paterson's, Glasgow.
 Catalogue Cover, $5\frac{1}{3}\frac{9}{2} \times 4\frac{1}{3}\frac{3}{2}$ in.: 142×112 mm.
270. T. & R. Annan & Sons. 1895
 Paper Heading, $3\frac{1}{3}\frac{1}{2} \times 7\frac{7}{1}\frac{6}{6}$ in.: 85×189 mm.
271. Burns Federation. 1895
 Paper Heading, bounding lines, $3\frac{5}{8} \times 7\frac{1}{3}\frac{1}{2}$ in.: 92×179 mm.
272. W. B. Paterson. 1895
 Paper Heading, $2\frac{1}{3}\frac{1}{2} \times 4\frac{2}{3}\frac{3}{2}$ in.: 60×120 mm.

ETCHINGS

273. Le Puits. W. 106. G. 128. 1897

Etching. $6\frac{3}{8} \times 5$ in. : 177 × 127 mm.

D. Y. Cameron upper left corner.

State I. Monk in white. About four impressions only.

II. Monk in black and considerably more work on building. Reproduced.
A Rouen subject.

274. Dieppe Castle. W. 107. G. 129. 1897

Etching. $9\frac{1}{2} \times 15\frac{3}{4}$ in. : 241 × 406 mm.

D. Y. Cameron upper right 35 mm. from side.

State I. Before introduction of figure in foreground running towards centre and extension of shadow on walls of castle. One or two impressions only.

II. *D. Y.* added lower right 60 mm. from side. Running figure and above work added. Reproduced.

State II. Exhibited, Painter-Etchers, 1898, No. 13.

V. & A. M. Sydney.

Dieppe Castle was built in 1433 on a precipitous white cliff at the south-west extremity of the beach as a defence against the English.



273 II



274 II



275



276 I

ETCHINGS

275. Old Houses, Rouen. W. 108. 1897

Etching. $5\frac{9}{32} \times 7\frac{29}{32}$ in. : 134 × 201 mm.

Old Houses Rouen. D. Y. Cameron upper left obscure, signature 15 mm. from side.

Five or six impressions only.

Exhibited, Painter-Etchers, 1897, No. 13.

276. Cour, Rue Ampère, Rouen. W. 109. 1897

Etching.

State I. $10\frac{15}{16} \times 6\frac{7}{8}$ in. : 278 × 175 mm. D. Y. Cameron on left side 135 mm. from top. Reproduced.

II. $10\frac{3}{16} \times 3\frac{15}{16}$ in. : 259 × 100 mm. After plate was reduced by 19 mm. at top, by 44 mm. on left, and 31 mm. on right side. D. Y. Cameron lower right 16 mm. from side. Much work added at top and left side of building.

Four or five impressions only in all.

ETCHINGS

277. Cour des Bons Enfants, Rouen. W. 110. G. 130. 1897

Etching. $9\frac{3}{32} \times 12\frac{15}{32}$ in. : 231×317 mm.

D. T. Cameron lower right 33 mm. from side.

State I. Carving of balcony to extreme right partially indicated. *Hotel* clearly visible.
About two impressions only, one with pencil additions.

II. Balcony enriched, the *l* of *Hotel* obscured by shadow, long oblique lines added on side wall of *Café*. Before horizontal lines in immediate foreground.

III. Horizontal lines as above added. Reproduced.

Exhibited, Painter-Etchers, 1898, No. 14.

B.M. Sydney. Budapest. Vienna, Imperial Library.

278. Ledaig. W. 116. G. 136. 1897

Etching.

State I. $8\frac{7}{8} \times 11\frac{31}{32}$ in. : 226×304 mm. *D. T. Cameron 1897* lower right corner. Before removal of stooping figure washing on bank to right. Reproduced.

II. Stooping figure has disappeared.

III. $6\frac{3}{16} \times 9\frac{7}{16}$ in. : 157×240 mm. After reduction at top, bottom and sides.
D. T. Cameron lower left 6 mm. from side. Before trees in left background had disappeared.

IV. Save for faint traces, trees in left background have disappeared. Reproduced.

Exhibited, Painter-Etchers, 1899, No. 17.



277 III



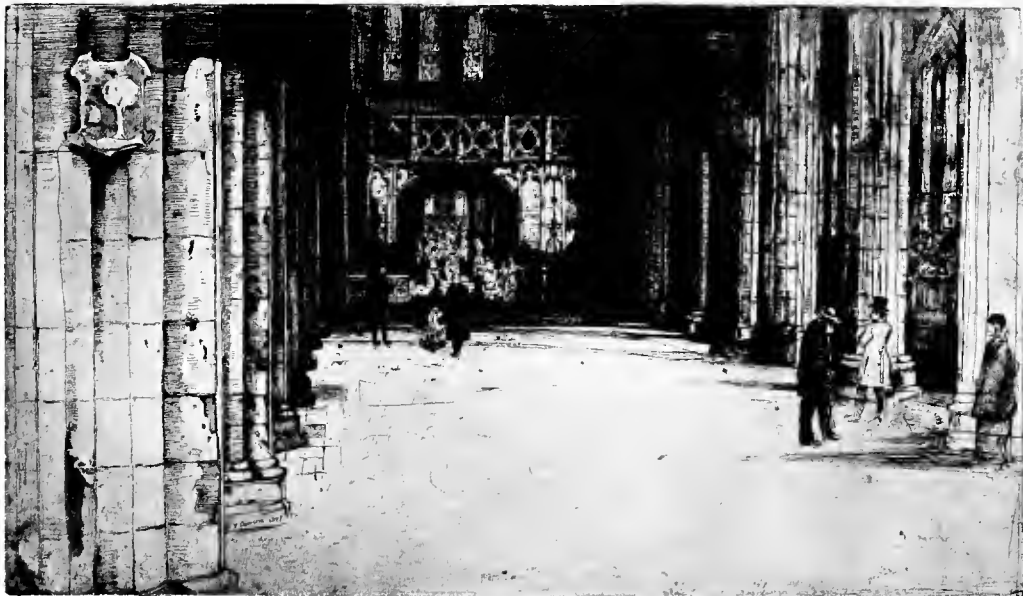
278 I



278 IV



279 I



280

ETCHINGS

✓ 279. 'Ye Banks and Braes.' W. 105. G. 127. 1897 ✓

Etching touched with Dry-point. $5\frac{1}{16} \times 7\frac{29}{32}$ in. : 129 × 201 mm.

D. Y. Cameron lower left 12 mm. from side.

✓ State I. No dry-point. The nearer of the two upright poles practically in outline.
Reproduced. Eight or nine impressions only.

II. No dry-point. The two poles now shaded, their upper parts telling dark against the sky. After plate was steel-faced, 50 impressions on vellum were printed by Messrs. T. & R. Annan & Sons for title page of 'Memorial Catalogue of the Burns Exhibition, 1896,' 1898.

III. Steel-facing removed. Dry-point added to trees, rushes, boat and elsewhere.
Eight or nine impressions only.

Exhibited, Painter-Etchers, 1898, No. 7.

Bremen.

280. Glasgow Cathedral Screen. 1897

Etching. $10\frac{1}{16} \times 17\frac{19}{32}$ in. : 256 × 447 mm.

D. Y. Cameron 1897 lower left on base of column 98 mm. from side.

Budapest.

On the screen are sculptured grotesques of the Seven Deadly Sins.

ETCHINGS

✓ 281. The Crucifix. W. 131. G. 151. 1898

Etching. $11\frac{3}{5} \times 6\frac{2}{3}\frac{9}{12}$ in. : 289 × 176 mm.

D. T. Cameron lower left 9 mm. from side.

State I. Stone tracery of window immediately behind figure on Crucifix clearly defined.
Psalter on lectern in light.

II. Definition of this tracery reduced.

III. Cross-hatching darkens shafts to extreme right of plate and above pulpit.
Psalter on lectern darkened. Subject generally enriched. Reproduced.

Exhibited, Painter-etchers, 1899, No. 21.

One or two impressions only of States I. and II.

The carved reliefs on the wooden doors of this church, St. Maclou, Rouen, are ascribed to Jean Goujon.

↓ 282. A Venetian Palace. W. 117. G. 137. 1898

Etching. $14\frac{11}{16} \times 8\frac{3}{8}\frac{3}{2}$ in. : 373 × 206 mm.

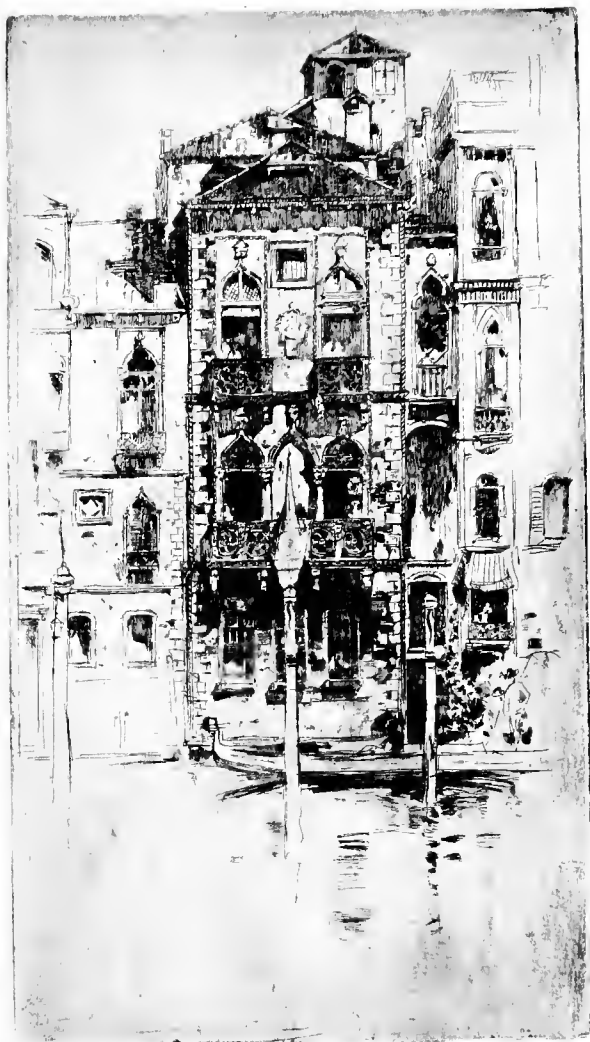
D. T. Cameron lower left 10 mm. from bottom.

Sydney. Budapest.

This shows the facade of 'Desdemona's' house, Grand Canal.



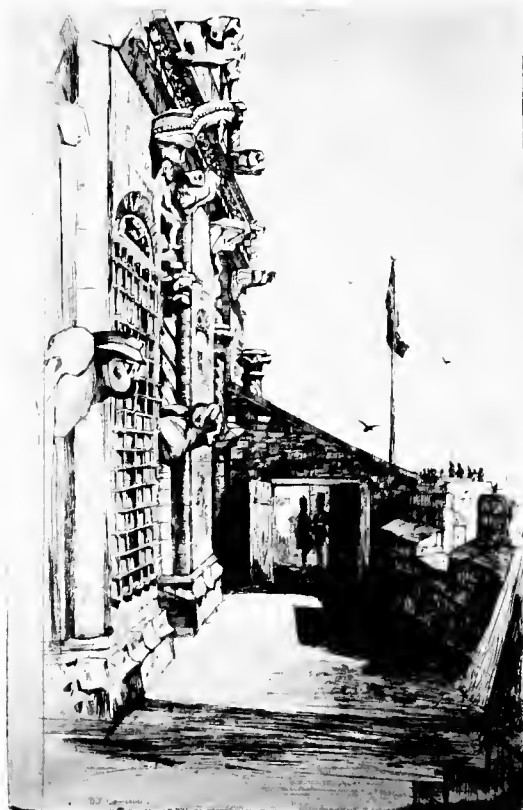
281 III



282



263



264 I

ETCHINGS

283. The Vale of Clyde. W. 112. G. 132. 1898

Etching. $6\frac{2}{3}\frac{9}{2} \times 11\frac{2}{3}\frac{9}{2}$ in. : 176×303 mm.

D. Y. Cameron lower right 25 mm. from side.

B.M. Budapest.

✓ 284. The Gargoyles, Stirling Castle. W. 111. G. 131. 1898✓

Etching.

State I. $11\frac{7}{16} \times 7\frac{1}{3}\frac{3}{2}$ in. : 291×188 mm. *D. Y. Cameron* lower left 30 mm. from side.

Reproduced. About two impressions only.

✓ II. $11\frac{7}{16} \times 6\frac{3}{4}$ in. : 291×172 mm. After reduction on left side. Width at bottom 175 mm. Signature now 17 mm. from side.

Exhibited, Painter-Etchers, 1899, No. 15.

B.M. Budapest.

‘This free use of sculpture (is) an attempt to reproduce the same kind of work which he, James V., had admired at Loches and Blois.’—MacGibbon and Ross.

For other etchings of Stirling Castle see Nos. 174, 285, and 302.

ETCHINGS

285. The Palace of the Stuarts. W. 113. G. 133. 1898

Etching. $9\frac{1}{16} \times 12\frac{5}{32}$ in. : 230×309 mm.

D. Y. Cameron upper left 12 mm. from side.

State I. Foremost figure wears no feather in bonnet and no plaid. Before introduction of two Highlanders to left of group, four figures in shadow of tower to right, and considerable work on masonry and foreground.

II. Two Highlanders, group of four figures, and above work added. Foremost figure wears a plaid and feather in bonnet. Reproduced.

Exhibited, *Painter-Etchers*, 1899, No. 18.

Berlin. Budapest.

The Palace, Stirling Castle, 'is interesting as very probably the earliest example of the introduction of the Renaissance style into Scotland.'—MacGibbon and Ross.

For other etchings of Stirling Castle see Nos. 174, 284, and 302.

286. Broad Street, Stirling. W. 114. G. 134. 1899

Etching touched with Dry-point. $8\frac{1}{8} \times 11\frac{7}{8}$ in. : 224×302 mm.

D. Y. Cameron lower right 30 mm. from side.

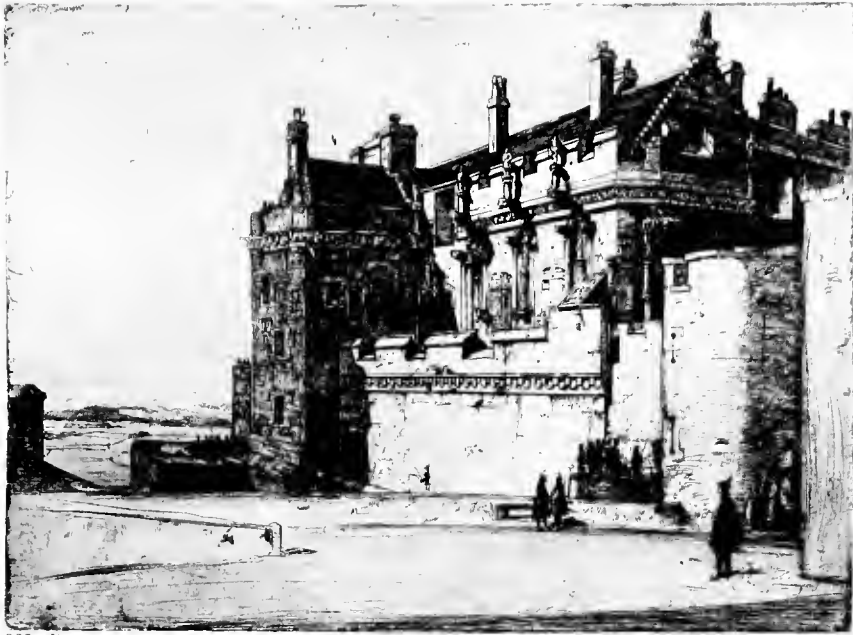
State I. Before dry-point emphasis on lower windows of house behind Unicorn pillar, which are obscured by shadow, and on window frames of houses to left.

II. Above work added. Reproduced.

The Unicorn of No. 89 reappears in this plate.

B.M.

In the sixteenth century, when the Court dwelt at Stirling, the town houses of the Earls of Morton, Glencairn, and Lennox were in Broad Street. Bow Street Dairy, behind the Unicorn to the left, was Darnley's house.



285 II



286 II



287 I



288

ETCHINGS

287. Boquhapple. W. 115. G. 135. 1899

Etching.

State I. $5\frac{1}{2} \times 11\frac{1}{32}$ in. : 140×288 mm. *D. Y. C.* reversed lower left 22 mm. from bottom. Position of initials suggest that plate had already been reduced.

Reproduced.

II. $4\frac{3}{32} \times 10\frac{7}{32}$ in. : 104×260 mm. After plate was reduced by 22 mm. at top, 14 mm. at bottom, and 28 mm. on right side. Initials now 9 mm. from bottom.

Exhibited, Painter-etchers, 1901, No. 40.

B.M.

288. Jean : A Portrait. 1899

Etching. (Unfinished.) $9\frac{27}{32} \times 6\frac{1}{32}$ in. : 250×161 mm.

D. Y. Cameron faint lower right 20 mm. from side.

Two or three impressions only.

ETCHINGS IN LONDON SET

✓ 289. Custom House. W. 118. G. 138. 1899

Etching touched with Dry-point. $6\frac{7}{8} \times 10\frac{19}{32}$ in. : 175 × 269 mm.

D. T. C. lower left 14 mm. from side.

State I. No dry-point on central barge.

II. Oblique dry-point lines on sail of central barge and three dry-point patches between this sail and standing figure near prow. Reproduced.

✓ III. Strong dry-point markings from end to end of barge.

First of London Set, twelve subjects, Nos. 289-301, excluding No. 295—Waterloo Bridge, No. 1, the rejected version. 35 sets published by Richard Gutekunst in 1900; a few separate impressions of each subject. Printed by the artist at Messrs. Brooker's, London. The Set is catalogued in the order of the printed list in the portfolio.

Plate worked on frequently as printing progressed.

B.M. Bremen and Budapest possess the London Set complete.

The Custom House, was built in 1813-17 to the westward of Wren's old structure, from designs by David Laing. The whole building was altered by Smirke about 1825.

✓ 290. Waterloo Place. W. 119. G. 139. 1899

Etching touched with Dry-point. $7\frac{7}{8} \times 8\frac{31}{32}$ in. : 189 × 228 mm.

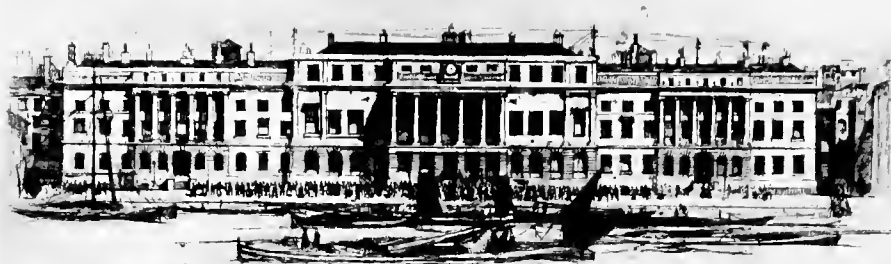
D. T. Cameron upper left 13 mm. from side.

State I. Light spaces between short vertical lines above globe on band of electric standard, left side. Two flag poles on house to left of statue. Reproduced.

✓ II. These light spaces shadowed. Third pole, faint, added on house.

No. 2 in London Set, see No. 289.

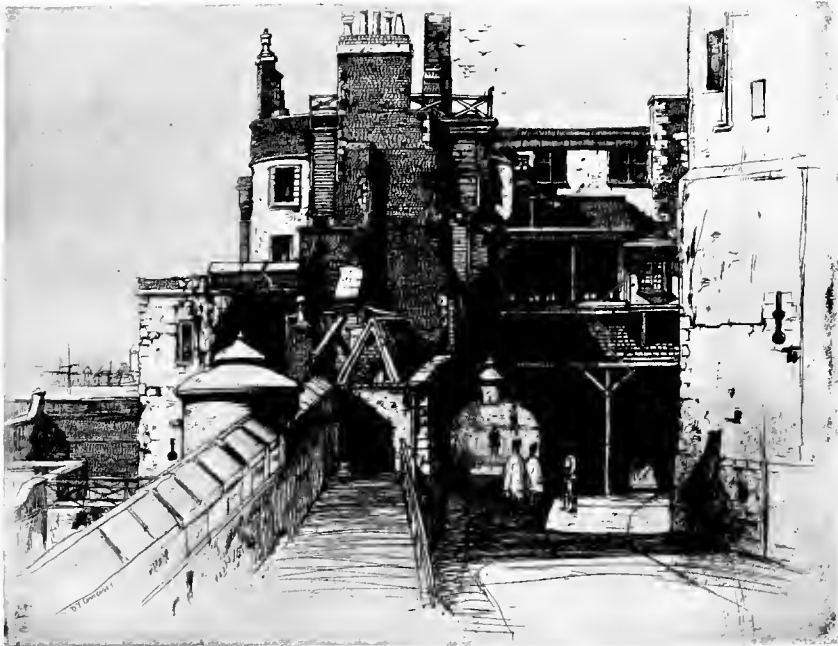
B.M. Bremen. Budapest.



289 II



290 I



291 I



292 I

ETCHINGS IN LONDON SET

291. The Tower. W. 120. G. 140. 1899

Etching touched with Dry-point. $7\frac{1}{4} \times 9\frac{1}{8}$ in. : 184×232 mm.

D. T. Cameron lower left on wall of bridge.

State I. Inner wall of balcony above arch shadowed. Reproduced.

II. Light spaces introduced on this wall within balcony.

No. 3 in London Set, see No. 289.

Bremen. Budapest.

✓ 292. The Horse Guards. W. 121. G. 141. 1899

Etching. $4\frac{9}{16} \times 4\frac{7}{8}$ in. : 116×124 mm.

D. T. Cameron lower right beneath design. Plate cleared about 8 mm. from bottom.

✓ State I. House front to extreme right has unworked spaces as illustrated. Reproduced.

II. Vertical shadowing defines left side of arch on extreme left.

III. Slight vertical lines added on lower half of house front to extreme right, some work on upper half, and many horizontal lines on lower part of the central house in the background.

No. 4 in London Set, see No. 289.

B.M. Bremen. Budapest.

ETCHINGS IN LONDON SET

✓ 293. The Admiralty. W. 122. G. 142. 1899

Etching. $7\frac{2}{3}\frac{1}{2} \times 5\frac{3}{8}$ in. : 195 × 137 mm.

D. F. C. lower left 12 mm. from bottom.

No. 5 in London Set, see No. 289.

B.M. N.G.B.A. Bremen. Budapest.

✓ 294. Downing Street. W. 123. G. 143. 1899

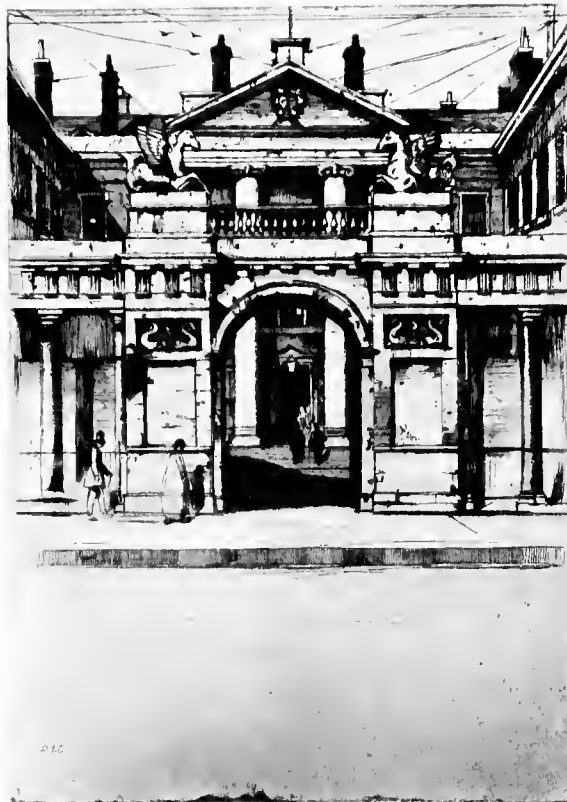
Etching. $5\frac{1}{8}\frac{5}{8} \times 3\frac{1}{8}\frac{5}{8}$ in. : 151 × 100 mm.

D. F. Cameron lower right beneath design level with *Downing Street*. Edge cleared 9 mm. at bottom.

No. 6 in London Set, see No. 289.

Bremen. Budapest.

‘There is a fascination in the air of this little cul-de-sac : an hour’s inhalation of its atmosphere affects some men with giddiness, others with blindness, and very frequently with the most oblivious boastfulness.’—Theodore Hook.



293



294



295



296 II



297 II

ETCHINGS IN LONDON SET

295. Waterloo Bridge. No. 1. 1899

Etching touched with Dry-point. $6\frac{1}{16} \times 8\frac{9}{16}$ in. : 173×218 mm.

D. 17. Cameron lower right 29 mm. from bottom.

About three impressions only. Etched for London Set. Not approved by artist, No. 296 substituted.

Waterloo Bridge was built by John Rennie after the model of his first finely-arched bridge at Kelso, finished in 1803. It was opened on the second anniversary of Waterloo.

Canova considered it 'the noblest bridge in the world, worth a visit from the remotest corners of the earth.'

296. Waterloo Bridge. No. 2. W. 124. G. 144. 1899 ✓

Etching. $6\frac{1}{4} \times 4\frac{3}{8}$ in. : 159×111 mm.

D. 17. lower right 7 mm. from bottom, 2 mm. from side. Incomplete initials suggest that plate had been reduced.

State I. Before reflection of barge sail in water and before horizontal lines in upper sky to right. About three impressions only.

✓ II. Above work added. No. 7 in London Set, see No. 289. Reproduced.

B.M. Bremen. Budapest.

✓ 297. Queen Anne's Gate. W. 125. G. 145. 1899 ✓

Etching. $10\frac{7}{16} \times 7\frac{2}{3}\frac{1}{2}$ in. : 265×195 mm.

D. 17. Cameron lower right 23 mm. from bottom.

State I. Before additional work on houses to left and on group of figures beneath.

✓ II. Above work added. Reproduced.

No. 8 in London Set, see No. 289.

B.M. Bremen. Budapest.

ETCHINGS IN LONDON SET

298. Henry the Seventh's Chapel. W. 126. G. 146. 1899

Etching touched with Dry-point.

D. T. Cameron at base of pillar to right.

State I. $9\frac{5}{8} \times 5\frac{1}{2}$ in. : 249×152 mm. Reproduced. One or two impressions only.

II. $6\frac{7}{8} \times 5\frac{1}{2}$ in. : 175×144 mm. After reduction at top, bottom and sides. Verger's gown long as in State I.

III. Verger's gown shortened, and cross-hatching considerably darkens near end of choir-stalls. No. 9 in London Set, see No. 289. Reproduced.

B.M. Bremen. Budapest.

The Chapel of the Blessed Virgin, Westminster Abbey, is generally known as that of Henry VII. The banners and stalls in the chapel are those of the Knights of the Order of the Bath.

299. St. Paul's from the Thames. W. 127. G. 147. 1899

Etching touched with Dry-point. $6\frac{7}{8} \times 4\frac{7}{8}$ in. : 175×107 mm.

D. T. Cameron lower centre on barge.

State I. Before slight dry-point lines define upper band of drum beneath dome.

II. Above work added. Reproduced.

No. 10 in London Set, see No. 289.

B.M. Bremen. Budapest.



296 I



298 III



299 II



300 I



300 III



301

ETCHINGS IN LONDON SET

300. Newgate. W. 128. G. 148. 1899

Etching. $6\frac{3}{16} \times 4\frac{9}{32}$ in. : 157 × 125 mm.

D. 1. Cameron outside oval lower right. *Newgate* beneath centre of oval.

State I. Figure striding in front. Reproduced. About three impressions only.

II. Striding figure removed. Before considerable lettering is indicated at top of notice board.

III. Lettering as above indicated. Cross-hatching deepens shadow in small windows to right and left of gateway. Reproduced.

States II. and III., No. 11 in London Set, see No. 289.

Some impressions were printed on green paper.

B.M. Bremen. Budapest.

This represents the 'Debtor's Door,' Old Newgate. Fergusson said Newgate was the most imaginative building in London.

301. St. George's, Hanover Square. W. 129. G. 149. 1899

Etching. $4\frac{15}{32} \times 4\frac{7}{32}$ in. : 114 × 107 mm.

D. 1. C. lower left corner.

Twelfth and last subject in London Set, see No. 289.

B.M. Bremen. Budapest.

ETCHINGS

302. In Stirling Castle.

1899

Etching. $7\frac{2}{3}\frac{3}{4} \times 3\frac{1}{4}$ in. : 201×83 mm.

State I. *D. Y. C.* lower right 80 mm. from bottom. Before these initials were obscured by heavy horizontal lines, before shadow of man on right was made continuous with house shadow, and window beyond and beneath arch was shadowed.

II. *D. Y. Cameron* lower right 8 mm. from side. Former initials obscured by horizontal lines and work as above added. Plate was steel-faced, and about 1500 impressions printed by Whitman (?) to illustrate an article on D. Y. Cameron's etchings by Gustave Bourcard, 'Gazette des Beaux Arts,' 1899, Vol. XXIII. It there appears as 'Un Palais Ecossais,' opposite p. 478.

Also known as 'Sketch, Stirling Castle,' and 'The Sentry.'

B.M.

For other etchings of Stirling Castle see Nos. 174, 284, and 285.

✓ 303. Rosslyn. W. 130. G. 150.

1899

Etching touched with Dry-point. $11\frac{5}{8}\frac{3}{4} \times 7\frac{1}{8}\frac{3}{4}$ in. : 282×188 mm.

D. Y. Cameron on base of masonry to left.

State I. Figure in doorway and figure outside to right. Reproduced. Two or three impressions only.

II. Figure in doorway removed, more light in interior. One or two impressions only.

✓ III. No figures, more etched work in shadowed interior and some dry-point added. Reproduced.

B.M.

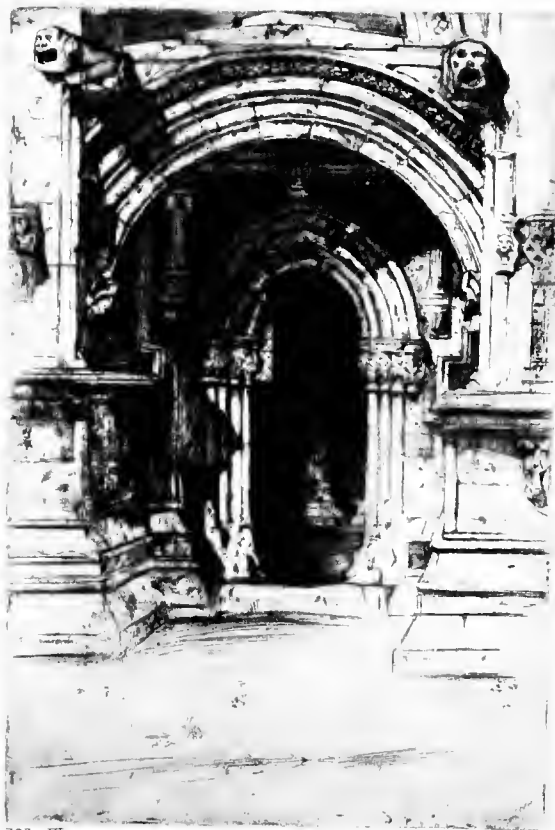
Rosslyn Chapel, founded in 1466, 'combines the solidity of the Norman with the minute decoration of the latest species of the Tudor age. It is impossible to designate the architecture of this building by any given or familiar term.'—Britton. For an etching of the interior see No. 314.



302 II



303 I



303 III



304 II



305 II

ETCHINGS

✓ 304. Siena. W. 135. G. 155. 1900

Etching touched with Dry-point. $11\frac{7}{32} \times 5\frac{21}{32}$ in. : 285 × 144 mm.

D. Y. Cameron 1900 lower right 20 mm. from side.

- ✓ State I. Before one horizontal line on street, 54 mm. from bottom of plate, intersects the second line from the near figure, before two small patches of dry-point, about 67 mm. from bottom, near base of doorway on extreme left, and some slight vertical lines on house front to left above the near figure.

II. Above work added. Reproduced.

Impressions vary greatly in amount of ink left on unworked surface of house front to left.

Exhibited, Painter-Etchers, 1901, No. 37.

V. & A. M. Vienna, Imperial Library.

305. The Rialto. W. 134. G. 154. 1900

Etching touched with Dry-point. $12 \times 8\frac{3}{8}$ in. : 305 × 213 mm.

D. Y. Cameron outside oval lower right.

- State I. Before deep shadowing of foreground, enrichment of near balustrade, further darkening of sky, and introduction of light in lower left corner of archway beyond canal.

II. This light introduced and work as above added. Reproduced.

Exhibited, Painter-Etchers, 1901, No. 36.

Some impressions were printed on green paper.

ETCHINGS

✓ 306. The Abbazia, Venice. W. 133. G. 153. 1900

Etching touched with Dry-point. $11\frac{7}{8} \times 8\frac{3}{16}$ in. : 302 × 208 mm.

D. T. Cameron upper left 7 mm. from side.

State I. Stone step, instead of being confined to slightly more than width of doorway as in State II., reaches across plate. One impression only : Harris B. Dick.

II. Step confined as above. Before horizontal lines of shading beneath threshold on tread of this deep step and additional patches on its front edge. Reproduced.

III. Above work added.

Plate worked on frequently as the first ten or twelve impressions were printed.

Exhibited, Painter-etchers, 1901, No. 38. About thirty impressions in all.

✓ 307. Saint Mark's. No. 2. W. 132. G. 152. 1900

Etching. $11\frac{3}{8} \times 7\frac{1}{2}$ in. : 304 × 188 mm.

State I. Trial. Before signature. One figure only.

II. *D. T. Cameron* 1900 (the final o like a 6) lower right 15 mm. from side. Crowd of figures in background added and general enrichment.

III. Dark vertical lines added between pillars supporting the pulpit, and patch of shadow beneath seat on near side of seated figure. Before two more figures were darkened in background group, and emphasis of shadow cast by foreground seated figure.

IV. Above work added. Reproduced.

Sydney.

Most of the edition went to America. For other versions of this subject see Nos. 204 and 311.

↓ 308. Venetian Street. W. 136. G. 156. 1900

Etching touched with Dry-point. $6\frac{7}{8} \times 5\frac{1}{16}$ in. : 158 × 145 mm.

D. T. Cameron lower left 10 mm. from side.

State I. ' . . before the vertical shading of the little square near the right-hand top corner.'

II. ' . . has this shading, but is before a small succession of slanting lines between two rows of horizontal shading on the round pillar.'

III. ' . . has these slight works—subsequently effaced—but is before the strong dry-point line just below the darkness of the broad door in the furthest distance. It is also before the strong additional dry-point shading high on the round pillar, obliterating that small succession of slanting lines which are in this Proof only.'

IV. ' . . has the additions indicated, but is still without a succession of very short horizontal lines from the top to nearly the bottom of the left-hand side of the round pillar.' Reproduced.

V. These lines added.

VI. These lines reduced, and eleven longer horizontal lines added on left of pillar beginning at 2 mm. from base.

Descriptions of States I.-IV. are quoted by permission from Sir Frederick Wedmore's Catalogue. In the impression reproduced the dry-point line is not extended across the far doorway. Plate worked on frequently as printing progressed.

Some impressions were printed on green paper.



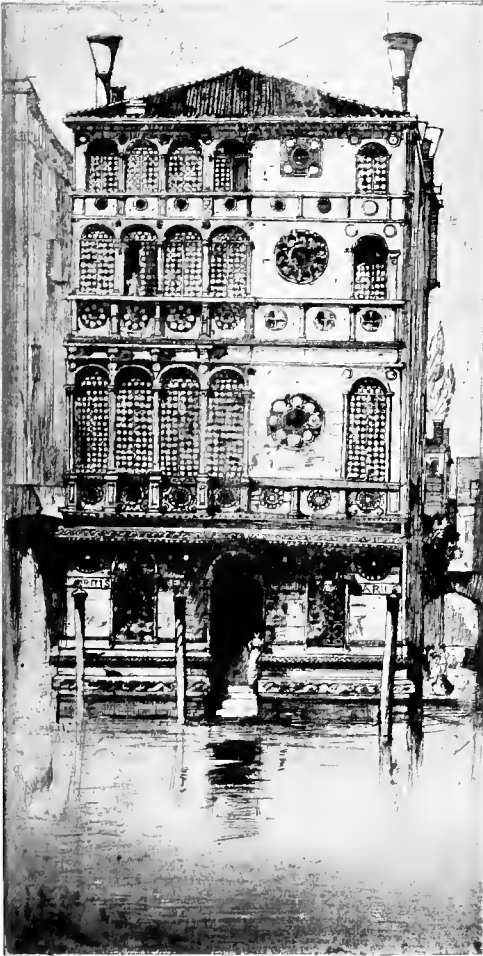
306 II



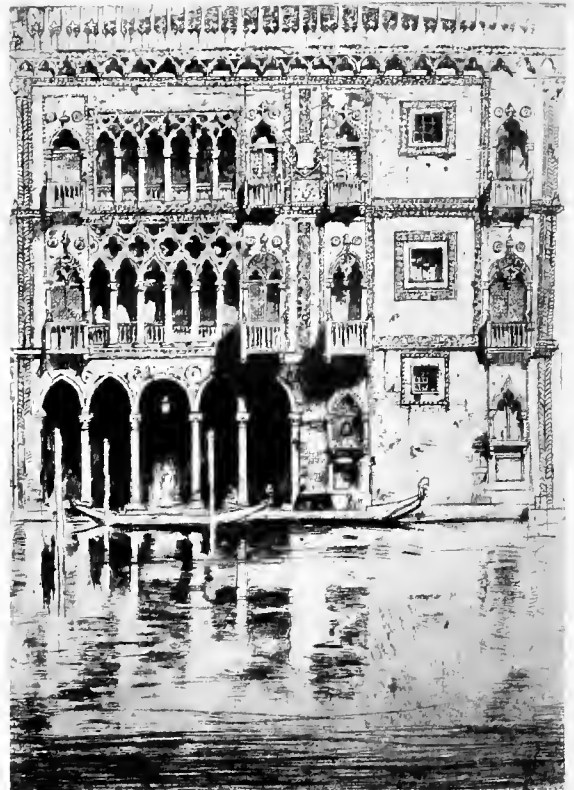
307 IV



308 IV



309 II



310 II

ETCHINGS

✓309. Joannis Darius. W. 137. G. 157.

1900 ✓

Etching touched with Dry-point. $12\frac{3}{4} \times 6\frac{1}{4}$ in. : 322 × 166 mm.

D. T. Cameron 1900 upper left 6 mm. from side.

✓State I. Shadow on water opposite doorway extends only to about 53 mm. from bottom of plate. Before horizontal shadowing of upper balcony on building to left.

II. Shadow on water lengthened to 39 mm. from bottom of plate. Horizontal shadowing lines added to balcony. Reproduced.

Exhibited, Painter-Etchers, 1901, No. 33.

Most of the edition went to America.

Bremen.

Impressions vary considerably in the amount of ink left on unworked surfaces.

For another etching of the subject see No. 225.

310. Ca d'Oro. W. 138. G. 158.

11 1900 ✓

Etching touched with Dry-point. $10\frac{1}{8} \times 7\frac{1}{8}$ in. : 278 × 202 mm.

D. T. Cameron lower right 23 mm. from bottom.

✓State I. Before hanging-lamp above sculptured group in centre of loggia, shading of left side of upper window to extreme right, and other work. *very dark*

II. Lamp and work as above added. Reproduced.

Plate worked on frequently as printing progressed. In some impressions ink obscures the signature.

ETCHINGS

✓ 311. Saint Mark's. No. 3. W. 139. G. 159. 1900

Etching touched with Dry-point. $10\frac{15}{32} \times 7\frac{7}{16}$ in. : 266 × 189 mm.

D. F. Cameron lower right 38 mm. from bottom.

State I. No figures beneath pulpit. About four impressions.

II. Two figures beneath pulpit introduced. More patterning on tessellated floor.

III. Short horizontal dry-point lines to left of pillar behind seated figure added.

Before dry-point emphasis on figures and enrichment of various details.

IV. Emphasis and enrichment as above added. Reproduced.

Exhibited, Painter-etchers, 1901, No. 34, 'San Marco, Venice.'

For other versions of the subject see Nos. 204 and 307.

✓ 312. Elcho on the Tay. W. 140. G. 160. 1900

Etching. $10\frac{11}{32} \times 13\frac{5}{8}$ in. : 263 × 346 mm.

D. F. C. lower right 35 mm. from side.

Exhibited, Painter-etchers, 1901, No. 35.



311 IV



312



313 II



314

ETCHINGS

313. Laleham. W. 141. G. 161. 1901

Etching and Dry-point. $7\frac{2}{3}\frac{1}{2} \times 12$ in. : 195×305 mm.

State I. *D. V. Cameron* lower left 30 mm. from side. Before horizontal dry-pointing almost obliterates signature.

II. Dry-pointing almost obliterates signature. Reproduced.

III. *D. V. C.* dry-pointed lower right 18 mm. from side. Much work added on near bank and elsewhere.

Exhibited, Painter-Etchers, 1902, No. 2.

Budapest.

314. Rosslyn Chapel. W. 142. G. 163. 1901

Etching touched with Dry-point. $10\frac{3}{16} \times 7\frac{5}{32}$ in. : 259×182 mm.

D. V. Cameron lower left 14 mm. from bottom.

About six impressions only.

For an etching of the porch of Rosslyn Chapel, see No. 303.

BOOK PLATES

315. James Robertson Cameron. $4\frac{7}{8} \times 3\frac{5}{16}$ in. : 124 × 84 mm. 1898
Exhibited, Painter-Etchers, 1899, No. 174.
316. Beatrice H. Maclaurin. $3\frac{3}{8} \times 2\frac{3}{16}$ in. : 86 × 56 mm. 1900
317. D. Y. and J. M. Cameron. $5\frac{25}{32} \times 2\frac{15}{16}$ in. : 147 × 75 mm. 1898
318. Sir James Bell, Bart. $4\frac{7}{8} \times 2\frac{25}{32}$ in. : 124 × 71 mm. 1902
319. Roberta Elliot S. Paterson. $4\frac{1}{4} \times 2\frac{9}{32}$ in. : 108 × 58 mm. 1899

TITLE PAGES

320. Glasgow International Exhibition. 1901
Fine Art, Scottish History, and Archæology Section Loan Collection.
 $10\frac{1}{8} \times 7\frac{1}{8}$ in. : 257 × 181 mm.
321. Old Masters at the Glasgow International Exhibition.
G. 162. 1901
 $7\frac{5}{32} \times 5\frac{19}{32}$ in. : 182 × 142 mm.
- 321A. 'Burns from Heaven, with some other poems.' By Hamish
Hendry. Glasgow : David Bryce & Son. 1897
 $6\frac{1}{8} \times 3\frac{7}{8}$ in. : 156 × 99 mm.
This Title Page was discovered too late to be included in its chronological place, p. 117.



315



316



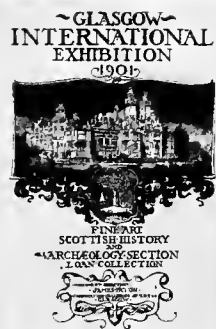
317



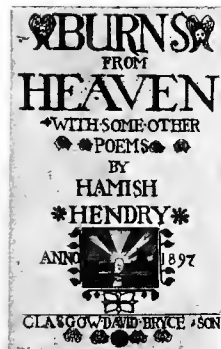
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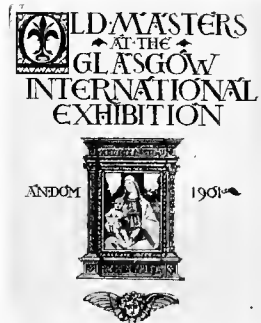
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320



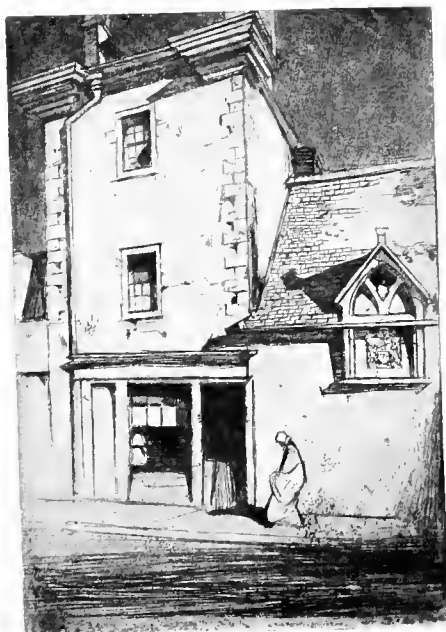
321.A



321



323



322



324

REGALITY CLUB PLATES

322. Elphinstone Tower and Chapel (Glasgow). 1900
 $6\frac{11}{16} \times 4\frac{17}{32}$ in. : 170 × 115 mm.
D. I. C. faint lower left 7 mm. from side.
 Series IV., Part I. (1900), p. 1.
 See Note on Regality Club, p. xi.
323. Old House, Nos. 174-6-8 Main Street, Gorbals. 1900
 $3\frac{15}{16} \times 5\frac{31}{32}$ in. : 100 × 152 mm.
D. I. C. upper right corner.
 Series IV., Part I. (1900), p. 52.
 See Note on Regality Club, p. xi.
324. David Dale's House, Charlotte Street (Glasgow). 1901
 $7\frac{3}{32} \times 3\frac{1}{16}$ in. : 180 × 78 mm.
 Unsigned.
 Series IV., Part II. (1902), p. 96.
 See Note on Regality Club, p. xi.

ETCHINGS

325. Ponte della Trinità. W. 143. G. 164. 1902-7

Etching and Dry-point.

State I. 1902. $7\frac{3}{16} \times 9\frac{1}{2}$ in. : 183 × 241 mm. *D. F. Cameron* left side, 72 mm. from bottom. The foremost pier in deep shadow. Reproduced.

II. 1907. $6\frac{1}{8} \times 8\frac{3}{4}$ in. : 170 × 222 mm. After reduction at bottom and left side. *D. F. Cameron* lower right, 13 mm. from side, substituted for former signature, bridge entirely removed for the purpose of re-etching. One or two impressions only.

III. Foreground with bridge re-etched. *D. F. Cameron* added on oblong stone to extreme left, 72 mm. from bottom. Dark shadow in arch extends about 11 mm. only below this oblong stone.

IV-V. Shadow under arch extended.

VI. Oblique lines of shading under arch ascending from left to right extend about 16 mm. below oblong stone to extreme left. Reproduced.

VII. These oblique lines now extend to about 29 mm. below this stone.

State VI. Exhibited, Society of Twelve, 1907, No. 27.

Some impressions were printed on green paper.

Budapest.

The adventures of this plate are not immediately apparent to the eye.

The Ponte Santa Trinità, Florence, was rebuilt in 1567-70 by Bartolommeo Ammanni.

326. Doge's Palace. W. 144. G. 165. 1902

Etching touched with Dry-point. $9\frac{1}{8} \times 15\frac{5}{8}$ in. : 253 × 401 mm.

D. F. Cameron upper left 13 mm. from side.

State I. Before some shadow was cleared from under left side of Bridge of Sighs, from water beneath the nearer bridge, from some windows and arcading of Palace, and elsewhere, and before various dry-point additions.

II. Shadows removed and work as above added. Reproduced.

Plate worked on frequently as printing progressed.

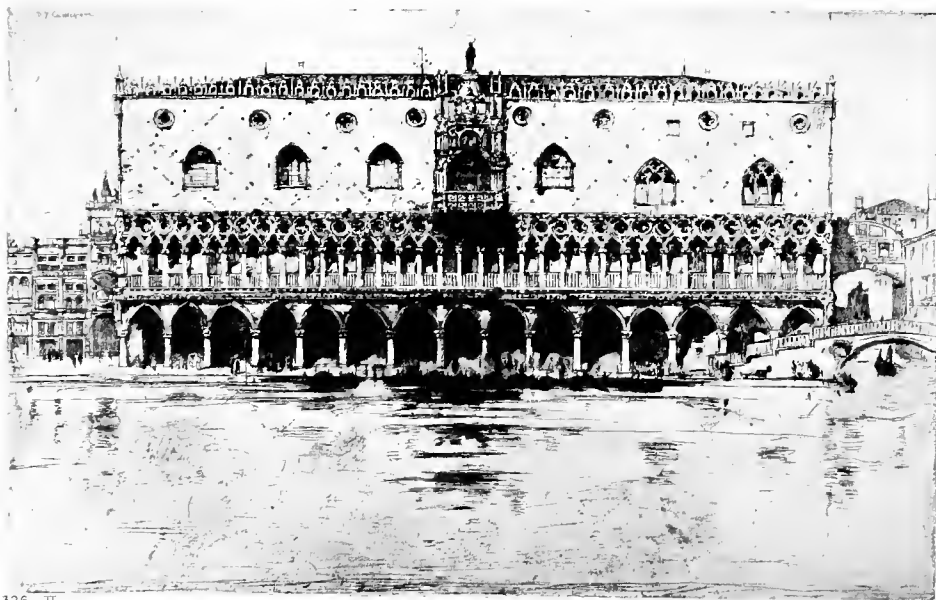
Budapest.



325 I



325 VI



326 II



327 V



328 I

ETCHINGS

327. Chartres. W. 145. G. 166.

1902

Etching touched with Dry-point. $11\frac{7}{8} \times 7\frac{7}{8}$ in. : 302×189 mm.

D. F. Cameron lower right 54 mm. from bottom.

State I. No shadow upper left corner, some shadow upper right corner. Figure has no hat.

II. Shadows introduced in upper left corner, and shadow cast by second column strengthened.

III. Roof of house cleared, hat added to head of figure and second head introduced immediately beneath first.

IV. Second head disappears. Before strengthening of horizontal lines crossing the foreground.

V. Horizontal lines in foreground strengthened. Reproduced.

'The Cathedral of Chartres is the very thought of the Middle Ages made visible.'—Mâle.

328. Loches. W. 146. G. 167.

1902

Etching.

State I. $11\frac{7}{8} \times 6\frac{1}{8}$ in. : 302×154 mm. *D. F. Cameron 1902* lower right corner. Reproduced. One or two impressions only.

II. $10\frac{3}{8} \times 4\frac{9}{16}$ in. : 259×125 mm. After plate was reduced by 11 mm. at top, 32 mm. at bottom, 17 mm. at right side, and 12 mm. at left side. *D. F. Cameron* (the *n* obscured and added above) lower left corner. Shadow increased on house to left and work added in various places.

Budapest.

This shows the Porte Picoy with the Hotel de Ville on the left. Ludovico Sforza died a prisoner at Loches, and sketches on the prison wall ascribed to him are thought to represent Leonardo's perished equestrian statue of the great Duke, Francesco Sforza.

ETCHINGS

✓ 329. Angers: Rue des Filles Dieu. W. 147. G. 168. 1902

Etching. $7\frac{1}{8} \times 4\frac{7}{8}$ in. : 199×123 mm.

D. P. C. lower right 24 mm. from side.

Budapest.

✓ 330. Chinon. W. 148. G. 169.

1902

Etching touched with Dry-point. $6\frac{7}{8} \times 7\frac{1}{2}$: 164×195 mm.

D. P. C. lower left 12 mm. from bottom.

State I. Before many horizontal lines cross immediate foreground, and before additional touches of dry-point on small tree to right.

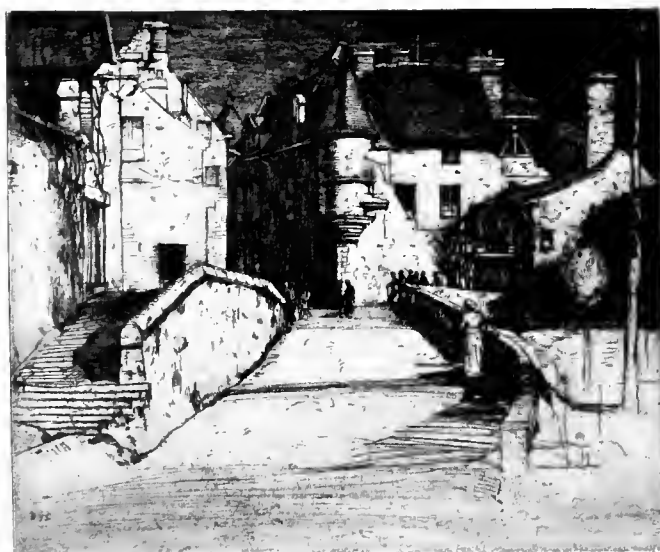
• II. Above work added. Reproduced.

Some impressions were printed on green paper.

Budapest.



329



330 II



331



332



333



334



335



336



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338

ILLUSTRATIONS

TWENTY Etchings in Walton's 'Compleat Angler.' Winchester Edition, edited by
George A. B. Dewar. London : Freemantle & Co., 1902.

331. Old Farm, Norington. $3\frac{1}{16} \times 5\frac{2}{32}$ in. : 100 × 150 mm. 1902
D. F. C. lower right 24 mm. from bottom.
Vol. I., p. xxxviii.
332. Near Droxford. $3\frac{1}{16} \times 6\frac{1}{2}$ in. : 100 × 165 mm. 1902 ✓
Unsigned.
Vol. I., p. lii.
333. Winchester Cathedral. $3\frac{1}{16} \times 5\frac{2}{32}$ in. : 100 × 150 mm. 1902
D. F. C. lower left corner.
Vol. I., p. 21.
334. The Lea, near Ryehouse. $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 86 × 151 mm. 1902
D. F. C. lower left 4 mm. from bottom.
Vol. I., p. 34.
335. The Lea, near Ware. $3\frac{1}{16} \times 5\frac{2}{32}$ in. : 100 × 150 mm. 1902
D. F. C. lower right corner.
Vol. I., p. 54.
336. Distant View of Winchester and St. Cross. 1902
 $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 86 × 151 mm.
D. F. C. lower right 8 mm. from side.
Vol. I., p. 71.
337. The Itchen, near Winchester. $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 86 × 151 mm. 1902
D. F. C. lower left corner.
Vol. I., p. 104.
338. On the Test. $3\frac{1}{16} \times 5\frac{2}{32}$ in. : 100 × 150 mm. 1902
D. F. C. lower left 8 mm. from side.
Vol. I., p. 128.

ILLUSTRATIONS

TWENTY Etchings in 'The Compleat Angler' (*continued*).

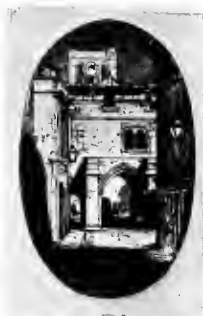
- 339. Almshouses, St. Cross. $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 86×151 mm. 1902
D. T. C. lower left 7 mm. from bottom.
 Vol. I., p. 140.
340. Kingsgate, Winchester. $6\frac{7}{8} \times 4$ in. : 158×102 mm. 1902
 Unsigned.
 Vol. I., p. 156.
- 341. Ware. $3\frac{3}{8} \times 5\frac{1}{16}$ in. : 86×151 mm. 1902
D. T. C. lower left 21 mm. from bottom.
 Vol. II., p. 11.
- 342. Beaufort's Tower, St. Cross. $5\frac{2}{3} \times 3\frac{2}{3}$ in. : 147×95 mm. 1902
D. T. C. lower left 10 mm. from bottom.
 Vol. II., p. 29.
- 343. The Deanery, Winchester. $3\frac{1}{16} \times 5\frac{3}{4}$ in. : 100×146 mm. 1902
D. T. C., the *C.* unfinished, lower left 19 mm. from bottom.
 Vol. II., p. 61.
344. The Lea, above Ware. $3\frac{1}{16} \times 5\frac{2}{3}$ in. : 100×150 mm. 1902
D. T. C. faint lower left 11 mm. from bottom.
 Vol. II., p. 72.



339



341



340



342



343



344



345



346



347



348



349



350

ILLUSTRATIONS

TWENTY Etchings in 'The Compleat Angler' (*continued*).

345. The Chapel, Haddon Hall. $5\frac{2.9}{3.2} \times 3\frac{1.5}{1.6}$ in. : 150 × 100 mm. 1902
D. T. C. slanting upward, lower left 18 mm. from bottom.
 Vol. II., p. 103.
346. The Windings of the Wye, near Bakewell. 1902
 $3\frac{1}{2} \times 5\frac{2.9}{3.2}$ in. : 89 × 150 mm.
D. T. C. lower left 17 mm. from bottom.
 Vol. II., p. 140.
347. On the Bradford. $3\frac{1.5}{1.6} \times 5\frac{1}{3.2}$ in. : 100 × 128 mm. 1902
 Unsigned.
 Vol II., p. 144.
348. Dovedale. $3\frac{1}{2} \times 5\frac{2.9}{3.2}$ in. : 89 × 150 mm. 1902
D. T. C. lower right 9 mm. from side.
 Vol. II., p. 152.
349. The Valley of the Lathkill. $3\frac{1}{2} \times 5\frac{2.9}{3.2}$ in. : 89 × 150 mm. 1902
D. T. C. lower left 13 mm. from bottom.
 Vol. II., p. 166.
350. On the Wye at Haddon. $3\frac{1.5}{3.2} \times 5\frac{3.1}{3.2}$ in. : 88 × 152 mm. 1902
D. T. C. lower right 15 mm. from bottom.
 Vol. II., p. 193.

ETCHINGS

351. St. Laumer, Blois. W. 152. G. 173. 1903

Etching touched with Dry-point. $12\frac{1}{16} \times 7\frac{1}{4}$ in. : 329×184 mm.

D. Y. Cameron lower right 16 mm. from side.

State I. No patch of dry-point lines to right of right-hand figure. Some dry-point above figure to left. Four or five impressions.

II. Patch of dry-point lines above shadow to right of right-hand figure added. Dry-point above figure to left removed. Reproduced.

III. Streak of dry-pointed shadow added immediately above *prie-Dieu* behind left-hand figure.

Plate worked on frequently as printing progressed.

Budapest.

The remains of Saint Laumer, a pious anchorite who died at Chartres in the sixth century, were finally brought to Blois, where in 1138 the Benedictine monks began building this church to receive the relics. The church was desecrated during the Terror, and when reconsecrated received the name of St. Nicolas, from a parish annexed to the monastery in 1302.

352. Amboise. W. 150. G. 171. 1903

Etching. $10\frac{7}{8} \times 6\frac{1}{8}$ in. : 265×154 mm.

State I. *D. Y. C.* lower right 14 mm. from side. Before some shadow was cleared from belfry.

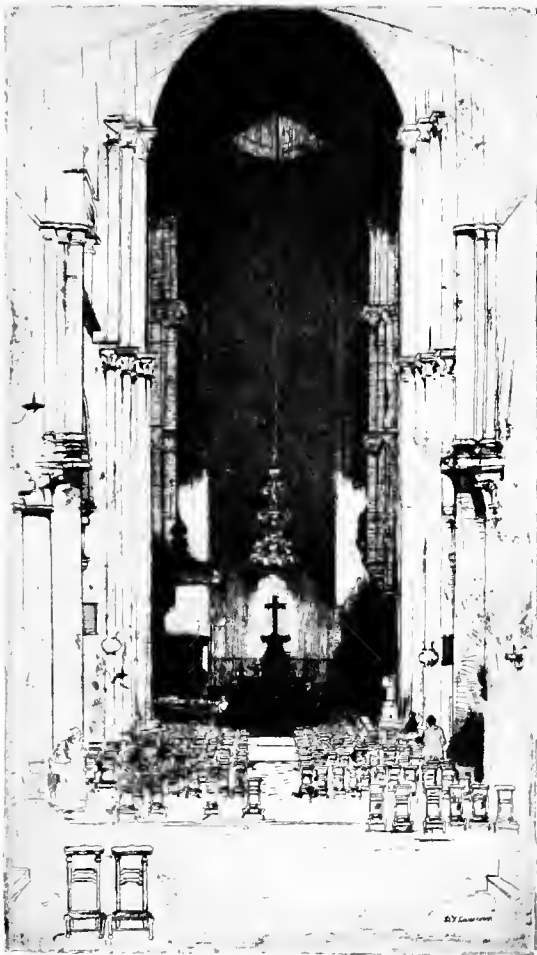
II. *D. Y. Cameron* lower right 11 mm. from side substituted for former initials, which show faint below. Some shadow cleared from belfry. Reproduced.

State II. Plate steel-faced and published by 'The Studio' in 'Representative Art of our Time,' Part IV., 1902-3.

Some impressions were printed on green paper.

Bremen. Dresden.

Just outside the walls of Amboise Leonardo held the little Château de Clou, where in 1519 he died. The letter of gift from Francis I. is superscribed 'À Monsieur Lyonard, peinteur du Roy pour Amboyse.'



351 II



352 II



353 III



354 II

ETCHINGS

353. Place Plumereau, Tours. W. 151. G. 172. 1903

Etching and Dry-point. $8\frac{11}{16} \times 7\frac{9}{32}$ in. : 221×185 mm.

D. Y. Cameron upper left corner.

State I. One upright window immediately to left of arch.

II. This window removed. Before considerable dry-point on low window to extreme right and elsewhere.

III. Dry-point as above added. Reproduced.

Some impressions were printed on green paper.

354. Cluny. W. 149. G. 170. 1903

Etching touched with Dry-point. $10\frac{7}{8} \times 8\frac{7}{8}$ in. : 260×226 mm.

D. Y. Cameron 1903 lower left 12 mm. from side, the date very faint.

State I. Within archway to left, figure of man in short cavalier cloak and hat light, and light on leafage to right.

II. Figure, now in long cloak, and leafage heavily shadowed. Reproduced.

About eight impressions only.

ETCHINGS

355. Montivilliers. G. 175. 1903

Etching touched with Dry-point.

State I. $7\frac{1}{3}\frac{1}{2} \times 9\frac{1}{16}$ in. : 187 × 230 mm. *D. Y. Cameron* lower left 27 mm. from bottom.
Reproduced.

II. $6\frac{2}{3}\frac{3}{2} \times 8\frac{3}{16}$ in. : 171 × 208 mm. After plate was reduced by 10 mm. at top, 6 mm. at bottom and 22 mm. at left side. Unsigned.

III. *D. Y. C.* dry-pointed upper left on door 47 mm. from top. Roof visibly arched and shadow removed from around far doorway.

Some impressions were printed on green paper.

Exhibited, Royal Academy, 1904, No. 1397.

Budapest.

356. Harfleur. G. 177. 1903

Etching touched with Dry-point. $12\frac{3}{16} \times 7\frac{3}{4}$ in. : 310 × 197 mm.

D. Y. Cameron Harfleur 1903 lower left 35 mm. from bottom.

State I. Seated figure only. Sets-off of buttress to extreme left defined.

II. Standing figure introduced within doorway. Sets-off of buttress partly removed.

III. Standing figure in doorway replaced by extension of shadow.

IV. Shadow extended so as to enclose figure, and dry-point added in upper part of light space within doorway. Before light etched horizontal lines cross the front of floor of porch.

V. Horizontal lines as above added. Reproduced.

Exhibited, Royal Academy, 1904, No. 1403.

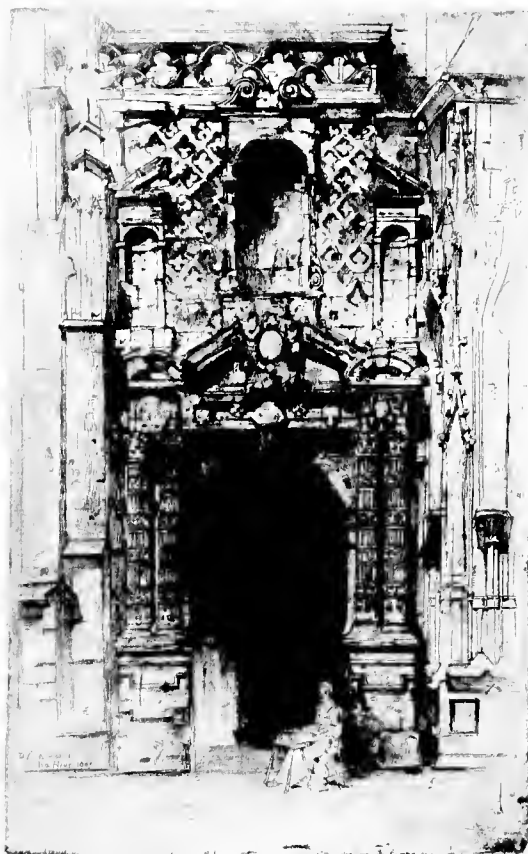
Leeds.

No plate after this dated till No. 407.

For an etching of the North Porch see No. 360.



355 I



356 V



357 III



358 III



359 II



360 III

ETCHINGS

357. Haddington. G. 174. 1903

Etching touched with Dry-point. $4\frac{2}{3}\frac{7}{2} \times 4\frac{2}{3}\frac{9}{2}$ in.: 123 × 125 mm.

D. 17. C. upper left corner.

State I. Chimney and left side of gable of Bothwell's house to extreme left unshadowed, no small figure in distant centre of roadway.

II. Chimney and gable completely shadowed, small figure added in distant centre of roadway. Before introduction of heavy shadow across roadway in front of small figure, and some dry-point patches on wall to left and elsewhere.

III. Work as above added. Reproduced.

Leeds.

358. The Forth. G. 185. 1904

Etching and Dry-point. $3\frac{5}{16} \times 4\frac{2}{3}\frac{9}{2}$ in.: 84 × 125 mm.

D. 17. C. lower left 8 mm. from bottom.

State I. Slight dry-point indications of shadows only.

II. Copse introduced to extreme left and dry-point shadows strengthened. Before emphatic dry-point to extreme right of mid-distance.

III. Dry-point as above added. Reproduced.

Plate worked on frequently as printing progressed.

359. A Norman Village. G. 176. 1904

Etching. $5\frac{7}{8} \times 6\frac{3}{8}\frac{1}{2}$ in.: 133 × 177 mm.

D. 17. Cameron upper left 6 mm. from side.

State I. Before windowed gable in upper left corner, work in foreground and to right.

II. Above work added. Reproduced.

Steel-faced and published in 'The Artist Engraver,' No. 1, January, 1904.

Some impressions were printed on green paper.

Perth (W.A.). New York. Bremen.

The village is that of Le Grand Andely.

360. The North Porch, Harfleur. G. 178. 1904

Etching touched with Dry-point.

State I. $14\frac{2}{3}\frac{7}{2} \times 7\frac{7}{16}$ in.: 377 × 189 mm. *D. 17. Cameron* lower left 124 mm. from bottom. Near figure advancing. Interior shadowed except far doorway.

II. Woman receding substituted for advancing figure, one figure added to group beyond, now consisting of three. Central pillar considerably cleared.

III. $14\frac{2}{3}\frac{7}{2} \times 6\frac{1}{3}\frac{7}{2}$ in.: 377 × 166 mm. After plate was reduced by 10 mm. on left and 13 mm. on right side. *Cameron* in same position, *D. 17.* cut off. *D. 17. C.* lower right 124 mm. from bottom. Reproduced.

IV. Etched horizontal lines within entrance extended to front of threshold and various small additions.

Exhibited, Society of Twelve, 1904, No. 58.

Budapest.

For another etching of this Gothic church see No. 356.

ETCHINGS IN PARIS SET

361. Pont Neuf. G. 179.

1904

Etching. $6\frac{1}{3}\frac{1}{2} \times 12\frac{1}{4}$ in. : 153 × 311 mm.

D. 17. Cameron lower left 38 mm. from bottom.

State I. Before definition of windows in house to extreme left and additional shadow on quay to right.

II. Above work added. Reproduced.

Exhibited, Society of Twelve, 1904, No. 59.

First of the Paris Set, six subjects, Nos. 361-366. Thirty-five complete sets published by A. Strölin, Paris. Some separate impressions. The Set is catalogued in the order of the printed list in the portfolio.

Some impressions were printed on green paper.

Budapest, Paris Set complete.

Meryon etched the Pont Neuf in 1850.

362. Saint Germain l'Auxerrois. G. 183.

1904

Etching touched with Dry-point.

No signature visible on impressions catalogued.

State I. Trial. $13 \times 7\frac{1}{8}$ in. : 330 × 181 mm. Experimental shadowing of the Louvre archway.

II. $12\frac{1}{3}\frac{5}{2} \times 6\frac{1}{3}\frac{3}{2}$ in. : 317 × 163 mm. After plate was reduced by 7 mm. on left side, 11 mm. on right side, and 13 mm. at bottom. Archway wholly shadowed. Several additional figures. Before additional dry-pointing of first and third figures from right, and enrichment elsewhere.

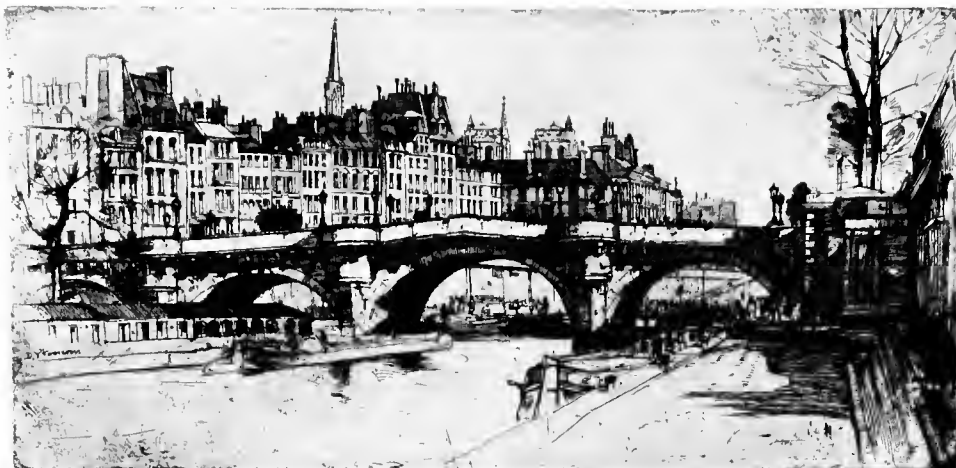
III. Above work added. Reproduced.

No. 2 in Paris Set, see No. 361.

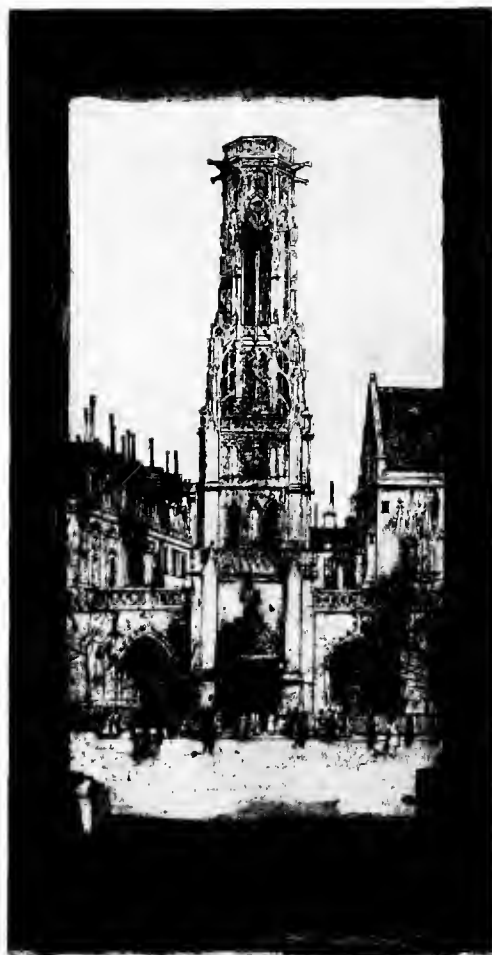
Exhibited, Society of Twelve, 1904, No. 60. Illustrated in catalogue.

Budapest.

From the little bell tower of this church, where Watteau attended Mass, the signal for the massacre of St. Bartholomew was given on August 24, 1572.



361 II



362 III



363 III



364

ETCHINGS IN PARIS SET

363. Hôtel de Sens. G. 180.

1904

Etching touched with Dry-point. $11\frac{3}{16} \times 6\frac{1}{4}$ in. : 284×159 mm.

D. Y. Cameron upper left corner, within unworked triangle.

State I. No dark figure on pavement to extreme right. Sky space almost clear.

II. Upper sky darkened, luminous cloud beneath. Dark figure of man added to extreme right.

III. Sky space wholly cleared. Reproduced.

No. 3 in Paris Set, see No. 361.

Budapest.

The name commemorates the fact that in the fifteenth century, when this hotel was built for the occupation of the Archbishops of Sens, Paris was under their ecclesiastical jurisdiction.

364. Saint Gervais, Rue des Barres. G. 181.

1904 ✓

Etching. $10\frac{1}{8} \times 6\frac{7}{32}$ in. : 257×158 mm.

D. Y. Cameron, almost concealed by shading, lower right about 32 mm. from side.

No. 4 in Paris Set, see No. 361.

Some impressions marked 'St. Gervais,' others 'Rue des Barres.'

Two or three impressions were printed on green paper.

Budapest.

The full name of the church, St. Gervais et St. Protais, commemorates the legend of the twin brothers and giants who suffered for the Christian faith under Nero and were martyred at Milan.

ETCHINGS IN PARIS SET

365. Restaurant Cavalier. G. 182. 1904

Etching touched with Dry-point. $8\frac{1}{8} \times 9\frac{1}{8}$ in. : 205 × 230 mm.

No signature visible on impressions catalogued.

State I. Window frame within archway lighted, far small figures slightly sketched only.

II. This window darkened, some dry-point added to far figures and to upper part of lighted wall above the inner arch.

III. Dry-point emphasis on third line of roadway from right. Before oblong patches of dry-point to right and left of picture frame beneath tressel table.

IV. Dry-point patches as above added. Reproduced.

No. 5 in Paris Set, see No. 361.

Budapest.

366. Rue Saint Julien le Pauvre. G. 184. 1904

Etching touched with Dry-point. $8\frac{3}{8} \times 6\frac{1}{2}$ in. : 208 × 165 mm.

D. T. Cameron lower left, outside oval.

State I. Short, broken etched lines on roadway.

II. Some long etched lines across roadway, roofs of farthest houses at end of street darkened.

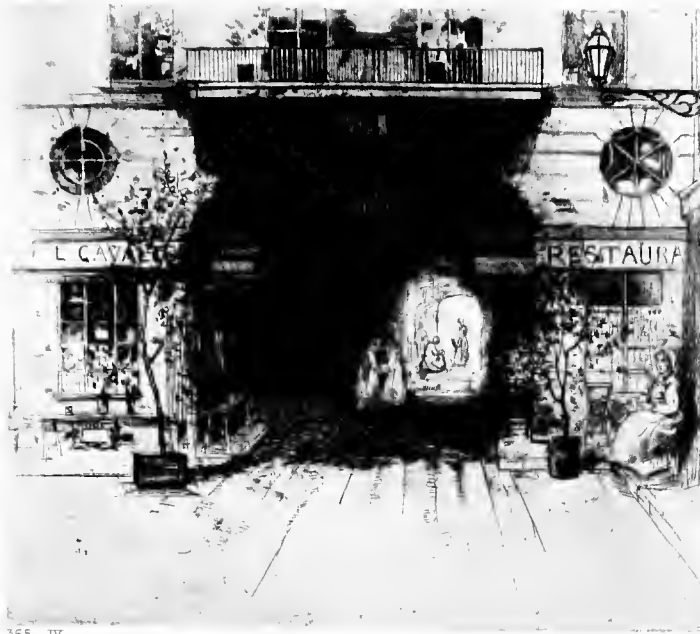
III. Additional long lines across roadway, and shadow extended on upper part of farthest house. Before entire re-etching of foreground and extension of shadow on central gable-end.

IV. Foreground re-etched and shadow extended as above. Reproduced.

Sixth and last subject in Paris Set, see No. 361.

State V. Entitled 'Old Paris.' $5\frac{1}{8} \times 3\frac{1}{2}$ in. : 129 × 87 mm. After reduction at top, bottom and sides. Former signature has disappeared. *D. T. C.* lower right, 5 mm. from side. Upright design substituted for oval. Figure on pavement to left removed, light introduced on first building to left, and other differences. Reproduced. Five or six impressions only.

Budapest.



365 IV



366 IV



366 V



367 III



368 II

ETCHINGS

367. Cambuskenneth. G. 193.

1904

Etching and Dry-point. $4\frac{11}{16} \times 7\frac{23}{32}$ in. : 119×196 mm.

D. P. C. lower right 38 mm. from bottom.

State I. No figures.

II. Three very small figures against sky-line to extreme right and one to left. Before dry-point additions to slender trees on right and to slender tree on left of Abbey.

III. Dry-point as above added. Reproduced.

Exhibited, Society of Twelve, 1904, No. 57.

Budapest.

Cambuskenneth Abbey, founded by David I. in 1147, was by James VI. bestowed on the Earl of Mar, Regent of Scotland. See also No. 176.

368. John Knox's House. G. 192.

1905

Etching touched with Dry-point.

State I. $8\frac{11}{16} \times 7\frac{1}{4}$ in. : 221×184 mm. *D. P. Cameron* upper left corner. Before angles were substituted for segments of circle in upper corners, and lower corners were cleared and angled off. Three or four impressions only.

II. $8\frac{11}{16} \times 6\frac{1}{2}$ in. : 221×165 mm. After plate was reduced by 12 mm. on right, and 7 mm. on left side, and after above alterations. Former signature has disappeared, *D. P. C.* lower right 11 mm. from side within unworked triangle. Reproduced.

In the Kirkland sale, 1910, an impression 'before the signature' was catalogued. Though none has been seen for cataloguing, this almost certainly is one of several impressions of State II. without the initials.

Leeds. Budapest.

The manse of the 'indefatigable, indissuadable John Knox, who made Scotland over again in his own image.'—R. L. Stevenson.

ETCHINGS

369. The Workshop. G. 191.

1905

Etching and Dry-point. $8\frac{5}{32} \times 11\frac{31}{32}$ in. : 207×304 mm.

D. T. Cameron lower left on cross-bar of bench 54 mm. from side.

State I. Tilted can to right of foreground work-bench, man visible through window on right.

II. The can has disappeared and cans on and beneath bench by right window are shadowed.

III. The man outside right window has disappeared. Before many additional light etched lines on immediate foreground to right.

IV. Light etched lines as above added. Reproduced.

Budapest. Dresden (2).

This workshop in Stirling no longer exists.

370. Sketch in La Roche. G. 187.

1905

Etching touched with Dry-point. $4 \times 5\frac{1}{16}$ in. : 102×151 mm.

D. T. Cameron upper left 10 mm. from side.

State I. No indication of low building to extreme right.

II. This building indicated. Before horizontal lines cross three parts of foreground from left and more dry-point touches on principal building.

III. Work as above added. Reproduced.

IV. Upright barred window introduced in low house to extreme right, below the one seen in State III., a third window suggested, and other work.

State IV. Steel-faced and published as presentation plate by 'The Burlington Magazine,' 1905, 'Old Houses at La Roche.' 700 impressions printed by Messrs. T. & R. Annan & Sons.

Dresden. Hamburg. Vienna, Imperial Library.

For other etchings of La Roche, see Nos. 388 and 393.



369 IV



370 III



371 I



371 V

ETCHINGS

371. Old Saumur. G. 188.

1905

Etching and Dry-point.

State I. $11\frac{3}{8} \times 9\frac{3}{2}$ in. : 300 × 239 mm. *D. T. Cameron* faint upper left 31 mm. from side. Reproduced.

II. $10\frac{5}{8} \times 6\frac{3}{4}$ in. : 270 × 172 mm. After reduction at bottom and right side. *D. T. Cameron* heavier in upper left, same position. Vertical dry-point lines added to building on left and timber-work reduced on front of main building.

III. Horizontal lines added in upper and lower sky, which before was almost clear.

IV. Wooden post on left removed and step added. Further dry-point lines across the street. Before addition of several emphatic dry-point touches on street and steps to left.

V. Dry-point touches as above added. Reproduced.

Thirty impressions, most of the edition, went to America.

Balzac in 'Eugénie Grandet' graphically describes one of the half deserted quarters of Saumur.

ETCHINGS

✓ 372. The Sycamore. G. 189. 1905

Etching and Dry-point. $6\frac{3}{16} \times 4\frac{3}{8}$ in. : 157×120 mm.

D. 1'. C. lower right 10 mm. from side.

State I. Leaning figure to left beneath sycamore. Clear space immediately above chimney.

II. Dry-pointed leafage introduced in and near this space. Before removal of leaning figure beneath sycamore, of house indicated beyond trees, and before introduction of small standing figure between first and second trees to left, and other alterations.

✓ III. Above alterations carried out. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited, Society of Twelve, 1905, No. 87.

A Gargunock subject.

✓ 373. The Avenue. G. 195. 1905

Etching and Dry-point. $5\frac{11}{16} \times 6\frac{7}{8}$ in. : 145×158 mm.

D. 1'. C. lower left 24 mm. from side.

State I. Sky in upper centre clear, trees to right and left only sketched.

II. Etched lines in upper sky, more work on trees.

III. Oblique dry-point lines in upper right corner. Before sky in upper centre is entirely darkened and general dry-point enrichment.

IV. Sky darkened and subject generally enriched. Reproduced.

Plate worked on frequently as printing progressed. Impressions vary greatly in printing.

Exhibited, Society of Twelve, 1905, No. 90. Illustrated in Catalogue.

Budapest. Dresden.

A Gargunock subject.

✓ 374. The Tweed at Coldstream. G. 186. 1905

Etching touched with Dry-point. $3\frac{1}{8} \times 5\frac{1}{8}$ in. : 100×151 mm.

D. 1'. C. lower right 8 mm. from side.

State I. Before boat and poplar to left, boat in foreground and tree to extreme right.

✓ II. Above work added. Reproduced.

Exhibited, Society of Twelve, 1905, No. 91.

Budapest.

At Coldstream, the first ford above Berwick, crossed by Edward I. when he entered Scotland in 1296, General Monk in 1660 raised the regiment, afterwards known as the Coldstream Guards, with the aid of which Charles II. was restored to the throne.



372 III



373 IV



374 II



375 III



376 I



377 I

ETCHINGS

375. Robert Lee's Workshop. G. 190. 1905

Etching and Dry-point. $11\frac{3}{4} \times 8\frac{1}{2}$ in. : 299×220 mm.

D. J. Cameron lower left 40 mm. from side.

State I. Construction of roof beyond framing of arch visible.

II. Dry-point shadow further darkens this roof. Before heavy dry-pointing in front of planks lying across the floor.

III. Above dry-pointing added. Reproduced.

Exhibited, Society of Twelve, 1905, No. 89.

Dresden.

This etching shows the boat-builder's workshop at Tweedmouth of the Rev. Robert Lee's father, in which for some time the eminent minister himself worked.

376. Murthly on the Tay. G. 194. 1905

Etching and Dry-point. $3\frac{7}{8} \times 10\frac{5}{8}$ in. : 99×258 mm.

D. J. Cameron lower left 12 mm. from side.

State I. Before five lines of heavy dry-point shading in foreground, about 95 mm. from left side and 10 mm. from bottom, and before additional work on and about high bank to extreme left and elsewhere. Reproduced.

II. Above work added.

Exhibited, Society of Twelve, 1905, No. 88.

Budapest.

The old castle of Murthly was used as a hunting-seat by some of the Kings of Scotland.

377. Moray Firth. 1905

Etching and Dry-point. $1\frac{2}{3} \times 5\frac{1}{2}$ in. : 49×140 mm.

D. J. C. lower right corner.

State I. No work in sky. Before the addition of some horizontal lines in the immediate foreground, in particular near the left corner. Reproduced.

II. Horizontal lines as above added in foreground.

III. Some lines, mostly horizontal, added in lower half of sky, and dry-point accents on the far shore extending to the extreme right.

Of this small etching, not printed till 1908, most of the very limited edition went to America.

ETCHINGS

378. The Canongate Tolbooth. G. 200. 1906

Etching touched with Dry-point. $12\frac{9}{16} \times 5\frac{5}{16}$ in. : 319×135 mm.

D. Y. Cameron upper right 21 mm. from side.

State I. Two men on far roof, man on sunlit space of pavement.

II. The figures on roof have disappeared, man on pavement changed to woman.
Some shadow removed from house on extreme left. Before sunlight beyond gateway to extreme right is replaced by dry-point shadow.

III. Shadow introduced as above. Reproduced.

Impressions vary greatly in printing.

Budapest. Dresden.

The Old Tolbooth gaol, Edinburgh, at the north-west corner of St. Giles', was 'the Heart of Midlothian, a place old in story and namefather to a noble book.' The Canongate Tolbooth or Court-house, temp. James VI., shown in the etching, has over an archway the inscription 'Patriæ et Posteris, 1591.'

379. St. Merri. G. 196. 1906

Etching and Dry-point.

State I. $10\frac{9}{32} \times 5\frac{3}{8}$ in. : 277×137 mm. *D. Y. Cameron* lower right corner. Standing figure in doorway and seated figure.

II. Trial. $10\frac{7}{32} \times 4\frac{7}{8}$ in. : 260×113 mm. After plate was reduced by 12 mm. on each side and by 17 mm. at bottom. Unsigned. Standing figure has disappeared. Window within church introduced.

III. *D. Y. C.* lower right 11 mm. from side. No long horizontal lines in immediate foreground level with initials. Reproduced.

IV. Horizontal lines now extend across immediate foreground level with initials.

V. These lines considerably emphasised. Initials obscured thereby.

Exhibited, Society of Twelve, 1906, No. 52.

Budapest. Vienna, Imperial Library.

The church of St. Merri, formerly St. Médéric, is in the Rue St. Martin, Paris, to the north-east of the Tour St. Jacques.



378 III



379 III



380 IV



381 IV



382 IV

ETCHINGS

380. Pluscarden. G. 198.

1906

Etching and Dry-point.

State I. Trial. $7\frac{2}{3}\frac{3}{2} \times 4\frac{2}{3}\frac{3}{2}$ in. : 196×120 mm. *D. P. C.* lower left 74 mm. from bottom. Lower part of plate, 51 mm., unworked. Central arch shadowed.

II. $5\frac{3}{5}\frac{1}{2} \times 4\frac{2}{3}\frac{3}{2}$ in. : 152×120 mm. After removal of most of unworked surface at bottom. *D. P. C.* in same position, now 30 mm. from bottom. Shadow above central archway almost wholly removed.

III. Two last initials faint. Horizontal etched lines cover lower sky. Before additional dry-point masses on foliage.

IV. Dry-point masses as above added. Reproduced.

Exhibited, Society of Twelve, 1906, No. 51.

Budapest.

The Priory of Pluscarden was founded by Alexander II. in 1230, and dedicated to St. Andrew.

381. Still Waters. G. 201.

1906

Etching and Dry-point. $5\frac{2}{5}\frac{9}{2} \times 12\frac{1}{8}$ in. : 150×308 mm.

State I. Trial. Unsigned. Upper sky clear.

II. *D. P. C.* upper left 57 mm. from side. Some etched lines in upper sky.

III. Heavy dry-point additions on foliage to extreme left and right and elsewhere. For instance, trees upper right 42-52 mm. from side, 13 mm. from top, now opaque. Before lines in upper sky are extended to 28 mm. from top.

IV. Lines in upper sky extended as above. Reproduced.

Exhibited, Society of Twelve, 1906, No. 53.

Budapest.

An etching of the Tay.

382. Berwick-on-Tweed. G. 197.

1906

Etching touched with Dry-point. $6\frac{9}{5}\frac{9}{2} \times 11\frac{3}{16}$ in. : 160×284 mm.

D. P. Cameron lower left 25 mm. from side.

State I. No long lines on near water. No dry-point.

II. These lines added and dry-point touches in various places along bank.

III. Berwick Bridge (the lower) in slight shadow, dark mass above shore to extreme right has disappeared. Before reflection of fore-sail of near boat was lengthened to 20 mm. and before reflection of clock tower was lengthened.

IV. Above reflections lengthened. Reproduced.

Exhibited, Society of Twelve, 1906, No. 50.

Budapest.

For an earlier etching of the subject, see No. 68. Berwick Bridge, 1609-34, considered a masterpiece of 17th century bridge building, has been called 'the last act of the Union.'

ETCHINGS

383. Evening on the Garry. G. 213

1906

Etching and Dry-point. $3\frac{1}{8} \times 5\frac{3}{8}$ in. : 100 × 150 mm.

D. F. C. lower left 13 mm. from side.

State I. No figure. Without two trees on near side of slope in centre of middle distance, which appear in State IV. Trees to extreme right and left slightly indicated.

II. Dry-point reflections on water to extreme right extended to edge of plate.

III. Small figure on rocks introduced. Heightened mass of trees to extreme left hide hill, poplar introduced on right, all trees to extreme right and left darkened and upper sky darkened. Before addition of two trees in middle distance.

IV. Two trees added in centre of middle distance 17 mm. above figure. Reproduced.

V. Dry-point touches added to right of initials.

Plate worked on frequently as printing progressed.

Budapest.

✓ 384. Robin Hood's Bay. G. 199.

1907

Etching and Dry-point. $7\frac{1}{8} \times 11\frac{3}{8}$ in. : 181 × 304 mm.

Unsigned.

State I. Before group of short vertical lines of shading on hills immediately above roof to extreme left and other slight work on hills.

II. Above lines added. Reproduced.

About fifty-five impressions, most of which went to America.

Budapest.



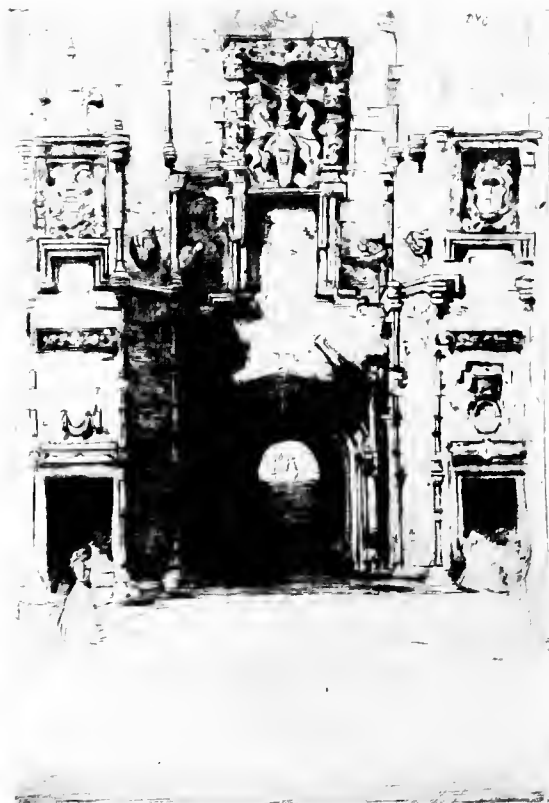
383 IV



384 II



385 IV



386 III

ETCHINGS

385. Robin's Court. G. 212.

1907

Etching touched with Dry-point. $7 \times 5\frac{5}{16}$ in. : 178×135 mm.

D. 1. Cameron lower left 13 mm. from side, obscure.

State I. Front of first step to left lighted.

II. This step shadowed. Jamb of doorway to left of archway lighted as a narrow upright space, 17 mm.

III. This space increased to 50 mm. Before indication of sailing-boats in harbour.

IV. Sailing-boats indicated. Reproduced.

V. Foremost sailing-boat detailed and emphasised.

Budapest.

386. Mar's Work, Stirling. No. 2. G. 214.

1907

Etching and Dry-point. $9\frac{2}{3} \times 6\frac{3}{4}$ in. : 252×172 mm.

State I. Unsigned. Figure in arch receding.

II. *D. 1. C.* upper right 21 mm. from side. Receding figure has disappeared, figure in left foreground and two small figures beyond arch introduced. Before dry-point patch named in State III.

III. Dry-point patch added on left of seated group, at doorway to right. Reproduced.

IV. Shadow in doorway to left extended and now closely silhouettes back of figure.

It is also lengthened in front of figure.

Plate worked on frequently as printing progressed.

Twenty-three impressions, most of the edition, went to America.

Berlin. Budapest.

For an earlier etching of this subject see No. 176.

ETCHINGS IN BELGIAN SET

387. The Gateway of Bruges. G. 204. 1907

Etching touched with Dry-point. $12\frac{2}{3}\frac{9}{2} \times 7\frac{1}{3}\frac{3}{2}$ in. : 328×188 mm.

D. T. Cameron lower left 19 mm. from side.

State I. Trial. Masonry to either side of gateway undetailed. One or two impressions only.

II. Masonry detailed on sides of gateway. Upright notice-board above children introduced. Before dry-point addition above stones to left and increase of lines across foreground.

III. Work as above added. Reproduced.

Plate worked on frequently as printing progressed.

First of the Belgian Set, 10 subjects, Nos. 387-396. Fifty-three complete sets, published by Messrs. James Connell & Sons. A few separate impressions of some subjects. The Set is catalogued in the order of the list in the portfolio. As it has been impossible to examine more than one or two impressions of several of the etchings in this Set, unrecorded States almost certainly exist.

The Porte de Gand, with a distant view of the Belfry.

388. 336 La Roche. G. 211. 1907

Etching and Dry-point. $6\frac{9}{16} \times 8\frac{1}{4}$ in. : 167×210 mm.

D. T. C. upper right 42 mm. from side and *D. T. C.* upper left 21 mm. from side, the last partly obscured.

State I. Before general dry-point enrichment, and four short horizontal lines to left of lower window behind trees.

II. Above work added. Reproduced.

No. 2 in Belgian Set, see No. 387.

La Roche, with its grim castle, is on the Ourthe. For other etchings of La Roche, see Nos. 370 and 393.



387 III



388 II



389



390

ETCHINGS IN BELGIAN SET

389. La Maison Noire, Bruges. G. 208. 1907

Etching touched with Dry-point. $12\frac{1}{4} \times 4\frac{3}{4}$ in. : 311×121 mm.

D. Y. Cameron upper left 17 mm. from side.

No. 3 in Belgian Set, see No. 387.

390. The Meuse. G. 206. 1907

Etching and Dry-point. $6\frac{1}{2} \times 14\frac{27}{32}$ in. : 165×377 mm.

D. Y. Cameron upper left 28 mm. from side.

After a trial impression, dry-point introduced on both banks, and plate otherwise worked on frequently as printing progressed. Slight alterations were so numerous that it is impossible to give details of States.

No. 4 in Belgian Set, see No. 387.

The citadel of Dinant is visible on the right bank of the river.

ETCHINGS IN BELGIAN SET

391. Damme. G. 205.

1907

Etching and Dry-point. $10\frac{1}{8} \times 7\frac{1}{2}$ in. : 257×188 mm.

D. F. C. lower left 33 mm. from side.

State I. Gable of central house in front of tower deeply shadowed.

II. This shadow partly removed. Before dry-point darkens immediate foreground.

III. Above dry-point added. Reproduced.

No. 5 in Belgian Set, see No. 387.

Some impressions were printed on green paper.

Damme was once the fortified port of Bruges, about three miles to the north-east of which it lies.

392. The Belfry of Bruges. G. 203.

1907

Etching touched with Dry-point. $14\frac{1}{8} \times 5\frac{9}{16}$ in. : 380×134 mm.

D. F. Cameron upper left 24 mm. from side.

State I. Before shadowing of lower part of highest openings in belfry.

II. Shadows as above added. Reproduced.

No. 6 in Belgian Set, see No. 387.

The Belfry was etched during the great annual festival of Le Saint Sang, when the booths indicated are erected in the square at its base.



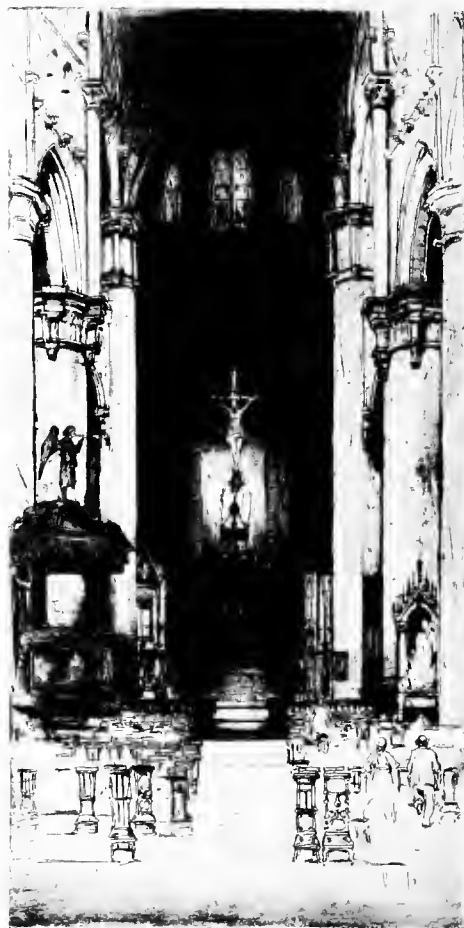
391 III



392 II



393 III



394 III

ETCHINGS IN BELGIAN SET

393. Old La Roche. G. 209.

1907 ✓

Etching touched with Dry-point.

State I. $9\frac{1}{4} \times 11\frac{1}{8}$ in. : 235×283 mm. Unsigned. One or two impressions only.

✓II. $8\frac{9}{16} \times 10\frac{1}{32}$ in. : 218×255 mm. After plate was reduced by 13 mm. at top, 4 mm. at bottom, 11 mm. on left and 17 mm. on right side. *D. T. C.* dry-pointed lower left 34 mm. from side. Before dry-pointing of eave-shadow of house to left with four steps, and elsewhere.

III. Dry-point as above added. Reproduced.

No. 7 in Belgian Set, see No. 387.

For other etchings of La Roche, see Nos. 370 and 388.

✓ 394. Notre Dame, Dinant. G. 202.

1907 ✓

Etching touched with Dry-point. $13\frac{1}{2} \times 6\frac{1}{8}$ in. : 342×170 mm.

D. T. Cameron obscure lower left 30 mm. from side.

State I. Horizontal shadowing under arch to extreme right has unworked space of 6 mm.

Angel on pulpit is represented moving forward.

II. Angel has feet together. Before completion of horizontal shadowing in arch.

III. Shadow in arch completed. Reproduced.

No. 8 in Belgian Set, see No. 387.

ETCHINGS IN BELGIAN SET

395. Dinant. G. 207. 1907

Etching and Dry-point. $7\frac{2}{3}\frac{9}{2} \times 13\frac{1}{8}\frac{5}{8}$ in. : 201 × 354 mm.

D. F. Cameron lower left 17 mm. from side.

State I. Two quay-posts only on near side of bridge. One or two impressions only.

II. Third quay-post added. Before strong dry-point in upper windows to extreme left.

III. Above dry-point added. Reproduced.

No. 9 in Belgian Set, see No. 387.

Notre Dame is visible behind the house fronts on the left.

396. A Valley of the Ardennes. G. 210. 1907

Etching and Dry-point. $6\frac{2}{3}\frac{9}{2} \times 9\frac{1}{8}\frac{5}{8}$ in. : 176 × 253 mm.

D. F. Cameron upper left 14 mm. from side.

State I. Before additional dry-pointing in left foreground and before more darkening of upper sky.

II. Above dry-point added, lines in upper sky obscure signature. Reproduced.

Tenth and last subject in Belgian Set, see No. 387.



395 III



396 II



ETCHINGS

397. The Five Sisters, York Minster. G. 215. 1907

Etching touched with Dry-point. $15\frac{3}{8} \times 7\frac{1}{4}$ in.: 391×184 mm.

State I. *D. F. Cameron* lower left 34 mm. from bottom. Treatment incomplete. Escutcheons visible to either side of cusp of pointed arch. No shadow above seated figure to right.

II. Signature almost invisible. Treatment incomplete. Escutcheons obscured. Shadow above figure added. Dark shadows across floor, clustered columns of inner arch in shadow.

III. Signature reappears and is repeated beneath, 4 mm. from bottom. Escutcheons again visible. Screen to extreme right introduced in deep shadow. Clustered columns to extreme right and left defined. Before darkening of immediate foreground and removal of some dry-point on floor beyond.

IV. Lower signature almost invisible. Foreground darkened and some dry-point on floor removed. Reproduced.

Plate worked on frequently as printing progressed.

Thirty impressions, most of the edition, went to America.

Budapest. Vienna, Imperial Library.

This, perhaps the loveliest of great English windows, is also more than any other a subject for the etcher, as its beauty is less that of jewel-colour than of a light-interpenetrated design.

ETCHINGS

398. On the Ourthe.

1907

Etching and Dry-point. $4\frac{1}{4} \times 6\frac{3}{4}$ in. : 108 × 172 mm.

D. T. C. lower left 15 mm. from side.

State I. Before shadowing of water across immediate foreground, before additional work in front of central foreground bank, on hill to extreme left, in upper left sky, and elsewhere.

II. Above work added. Reproduced.

III. Short diagonal lines of dry-point added on clear space above and to right of initials, and slight work elsewhere.

Plate worked on frequently as printing progressed.

On the bank of the Ourthe is the ruined castle of Amblève, associated with the mediæval legend of the Quatre Fils Aymon, and with William de la Marck, the 'Wild Boar of the Ardennes,' whose exploits are vividly described in 'Quentin Durward.'

399. After-glow (or Evening) on the Findhorn. G. 216.

1907

Etching and Dry-point. $9 \times 8\frac{1}{8}$ in. : 229 × 205 mm.

Unsigned.

State I. Before removal of sun's disk and deepening of shadow in front of small figures.

II. Sun's disk removed and shadow deepened as above. Reproduced.

Budapest.

400. Old St. Etienne. G. 217.

1907

Etching and Dry-point. $16\frac{7}{8} \times 8\frac{3}{4}$ in. : 429 × 228 mm.

D. T. Cameron lower left 56 mm. from bottom.

State I. Two figures stand in doorway.

II. Woman advancing substituted for the two figures. No spots on lower end of scarf over her arm.

III. Spots added to scarf. Before dry-point definition of lower shafts and curve of arcading to extreme left and other work.

IV. Work as above added. Reproduced.

Budapest.

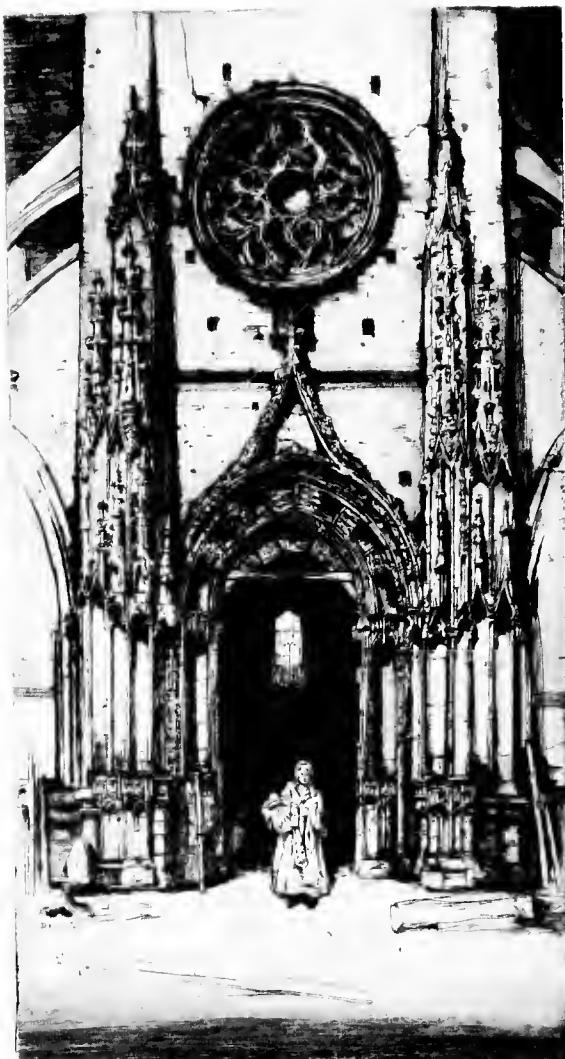
Old St. Etienne, Caen, now used as a warehouse, should not be confused with St. Etienne, the church of the Abbaye-aux-Hommes, founded by William the Conqueror in 1062.



398 II



399 II



400 IV



401 II



402 III

ETCHINGS

401. The Little Devil of Florence. G. 218. 1907

Etching touched with Dry-point. $14\frac{7}{8} \times 8\frac{2}{3}\frac{1}{2}$ in. : 378 × 220 mm.

D. Y. Cameron lower right 111 mm. from bottom.

State I. Before addition of patch of dry-point on back of devil's right hand and general enrichment.

II. Dry-point patch as above added and general enrichment. Reproduced.

Exhibited, Society of Twelve, 1908, No. 26.

The original bronze is in the Bargello, Florence. A copy, the subject of the etching, is on the S.W. corner of the Palazzo della Cavallaia, or dei Vechietti, opposite the Strozzi Palace.

Budapest.

402. Craigievar. 1908

Etching and Dry-point. $9\frac{7}{16} \times 13\frac{2}{3}\frac{7}{8}$ in. : 240 × 352 mm.

D. Y. Cameron lower left on cleared margin 33 mm. from side. *Craigievar* corresponding position lower right 36 mm. from side. Plate cleared 4 mm. at base.

State I. High woodland to extreme right in unrelieved shadow.

II. Some light introduced on upper slope of this wood. Before foreground tree to right was strongly dry-pointed throughout, and other dry-point additions.

III. Above dry-pointing added. Reproduced.

Budapest.

Craigievar, 'set in its own valley betwixt the two main ways of Dee and Don,' without and within a fine example of Scottish baronial architecture, was finished in 1610, seven years after the Union. D. Y. Cameron's picture of the enchanting castle was exhibited at the Royal Scottish Academy in 1909.

ETCHINGS

403. Old Bridge, Whitby.

1908

Dry-point. $7\frac{2}{3}\frac{9}{2} \times 12\frac{3}{8}\frac{1}{2}$ in. : 201×322 mm.

Unsigned.

State I. Five or six windows only in row of houses beyond central span of bridge.

II. Many windows here introduced and sailing-boat beyond arch on right. Before shading of water in front.

III. Water now shaded. Reproduced.

Twenty-one impressions, most of the edition, went to America.

Budapest.

This bridge no longer exists.

404. Sketch on the Tay.

1908

Etching and Dry-point. $2\frac{7}{16} \times 6\frac{7}{32}$ in. : 62×158 mm.

D. P. C. lower left 8 mm. from side.

State I. No small figure on left bank or suggested flight of birds.

II. Small figure and suggested flight of birds introduced. No sun and sun-rays.

III. Sun and sun-rays slightly suggested, summit of hills to right shaded.

IV. Shading removed from hills to right, sun and sun-rays defined more clearly, horizontal lines added to upper and lower sky. Before some reduction of these horizontal lines and before shading on summit of hills to right reappears.

V. Above alterations introduced. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited, Society of Twelve, 1910, No. 18.

Budapest.

405. King's Chapel.

1909

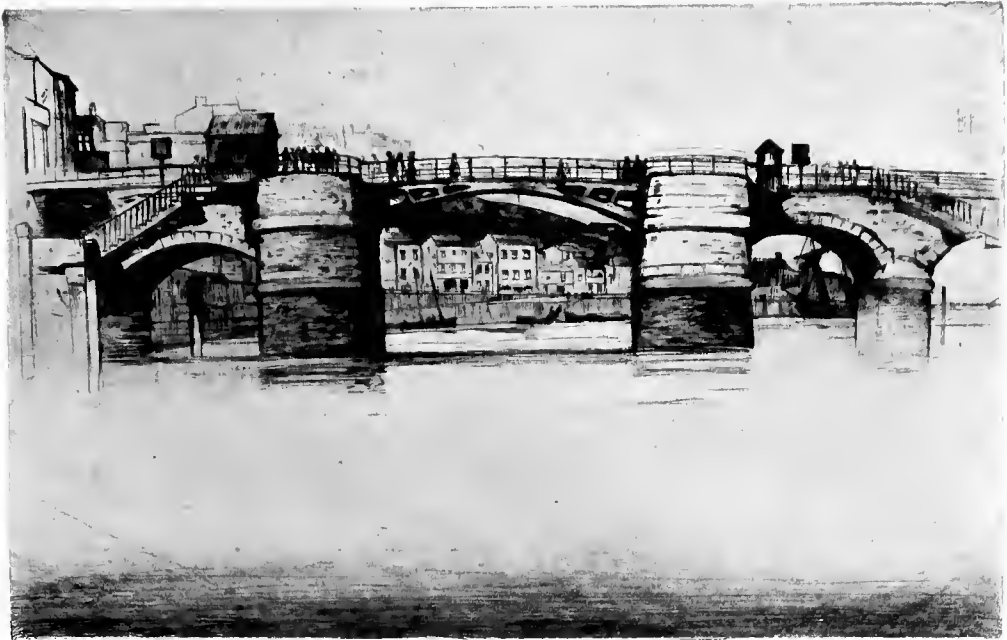
Etching touched with Dry-point. $5\frac{1}{16} \times 4\frac{7}{16}$ in. : 145×113 mm.

D. P. C. upper left corner.

State I. Before much shadowing of tree to extreme left, some lines on pavement in front of it, and slight work on roadway in front of shadow to right of chapel.

II. Above work added. Reproduced.

Etched from a photograph of the King's Chapel, Boston, U.S.A., for the Iconographic Society of that city, which has a membership of ten. Eighty-one impressions were printed by C. Welch from the plate, which was not steel-faced, eleven of these being signed by the artist.



403 III



404 V



405 II



406 II



407 V



408 II

ETCHINGS

406. Rameses II.

1909

Etching touched with Dry-point. $11\frac{1}{8} \times 6\frac{1}{8}$ in. : 300×173 mm.

D. F. Cameron lower left 66 mm. from bottom.

State I. No dry-point.

II. Some dry-point enrichment. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited, Society of Twelve, 1910, No. 15.

B.M. V. & A. M. Cambridge. Budapest.

This etching is from an alabaster fragment in the Cairo Museum portraying the Pharaoh of the Captivity. Rameses II. and the two little mirror handles (407 and 408) represent the purity of Egyptian design, alike in the monumental and in the miniature kind.

407. My Little Lady of Luxor.

1909

Etching touched with Dry-point. $11\frac{7}{8} \times 5\frac{2}{3}$ in. : 302×150 mm.

D. F. Cameron 1909 lower left 28 mm. from side.

State I. No shadow on legs of figure or front of pedestal.

II. Left leg of figure shaded, pedestal slightly shaded.

III. Pedestal wholly shadowed. Head-dress shadowed on one side only.

IV. Head-dress shadowed on both sides. Before dry-point lines within lower left of mirror disc.

V. Above dry-point lines added. Reproduced.

Exhibited, Society of Twelve, 1910, No. 17.

B.M. Cambridge. Budapest.

First dated plate after No. 356.

This mirror and No. 408 are said to belong to Dynasty XVIII.

408. An Egyptian Mirror.

1909

Etching. $11\frac{2}{3} \times 6\frac{1}{8}$ in. : 301×173 mm.

D. F. C. lower left 29 mm. from side.

State I. Before complete darkening of front of pedestal and before removal of some shadowing lines in centre of figure.

II. Above alterations introduced. Reproduced.

Exhibited, Society of Twelve, 1910, No. 14.

B.M. Cambridge. Budapest.

ETCHINGS

409. The Turkish Fort.

1909

Etching touched with Dry-point. $5\frac{1}{2} \times 10\frac{3}{8}$ in. : 139 × 264 mm.

D. T. Cameron '09 upper right corner.

State I. No small figure on bank under wall of fort to extreme left. Foreground considerably dry-pointed.

II. The small figure introduced. Before many figures appear in middle distance and before sand mounds under fort to extreme left change from level formation to their shape of State III.

III. Figures as above appear and sand mounds are altered in shape. Reproduced.

IV. Two converging poles introduced on right side of group in middle distance. Lines in upper sky appear and horizontal shading on right of tower. One impression only.

V. These sky lines modified. Three or four impressions only.

Some impressions were printed on green paper.

Exhibited, Society of Twelve, 1910, No. 13.

B.M. Cambridge.

This Fort is on the Mokattam Hills, near Cairo.

410. The Desert.

1909

Etching touched with Dry-point.

State I. $11\frac{2}{3} \times 13\frac{2}{3}$ in. : 301 × 352 mm. Unsigned. Lines of heavy shadow beyond group of figures extend to fragment of pyramid.

II. These shadows reduced particularly near fragment of pyramid.

III. *D. T. C.* lower right 14 mm. from side, in space cleared of shadow.

IV. $9\frac{7}{8} \times 13\frac{2}{3}$ in. : 240 × 352 mm. After reduction at top. Lines in upper sky added. Reproduced.

State III. exhibited, Society of Twelve, 1910, No. 16.

The fragment of Pyramid seen in the etching forms part of the great Gizeh group.



409 III



410 IV



411 V



412 X

ETCHINGS

411. The Fisher's Hut.

1910

Etching and Dry-point. $4\frac{1}{10} \times 10\frac{5}{32}$ in. : 126 × 258 mm.

D. F. Cameron lower right 23 mm. from side.

State I. No sun or sun-rays.

II. *D. F. C.* added in upper left corner. Sun and strong sun-rays introduced in sky and boat added near men. No shadow lower right corner.

III. Sun-rays reduced in strength. Light introduced on bank and in trees to left. Shadow appears in lower right corner.

IV. Two intersecting diagonal sky-lines above hut almost disappear. Before removal of all sun-rays save one over trees on left.

V. One definite sun-ray only remains. Reproduced.

Budapest.

This etching is a study on the Findhorn.

412. Beauvais.

1910

Etching and Dry-point. $10\frac{1}{8} \times 8\frac{1}{32}$ in. : 257 × 204 mm.

D. F. Cameron upper left 22 mm. from side.

State I. Trial. House to extreme left only slightly suggested.

II. This house more defined. Woman on roadway introduced in outline, small figure on pavement behind, drapery hangs from window above central door.

III. Woman on road darkened and gargoyles of St. Etienne's Church darkened towards heads. No finial to third dormer window from right.

IV. Dry-point added to woman on road, oblong space of light introduced on slope of roof to extreme right immediately above dormer windows.

V. Dry-point removed from woman on road. Finial added to third dormer window from right.

VI. Dry-point shadow now appears on space of roof named in State IV., and woman again darkened.

VII. Deep shadow added under eaves at angle of house.

VIII. By removal of some shadow six instead of four steps are visible in central doorway.

IX. Dry-point shadowing added in and around doorway of house on extreme left and emphasised at top of this house. Before removal of woman on roadway and small figure behind.

X. Figures removed. Reproduced.

Thirty-nine impressions, most of the edition, went to America.

Two or three impressions were printed on green paper.

Exhibited, Walker Art Gallery, Liverpool, 1910, No. 1842.

Budapest.

ETCHINGS

413. The Mosque Doorway.

1910

Etching touched with Dry-point. $16\frac{13}{32} \times 7\frac{15}{16}$ in. : 417×202 mm.

D. Y. Cameron lower left 52 mm. from bottom.

State I. Trial. One hanging lamp only within doorway. Seven figures. No patch of shadow on right side of any of the four smaller lamps on lower level.

II. Trial. Patch of shadow added on right side of each of these four lamps.

III. Three hanging lamps within doorway. Six figures only. Considerable work added all over plate. Before light touches niche above doorway and before second figure from left casts deep shadow.

IV. Light now touches niche above doorway and second figure casts deep shadow. Subject generally enriched. Reproduced.

Forty-two impressions, most of the edition, went to America.

Budapest.

414. Street in Cairo.

1910

Etching and Dry-point. $14\frac{13}{32} \times 8\frac{15}{16}$ in. : 366×227 mm.

D. Y. C. upper left 39 mm. from side.

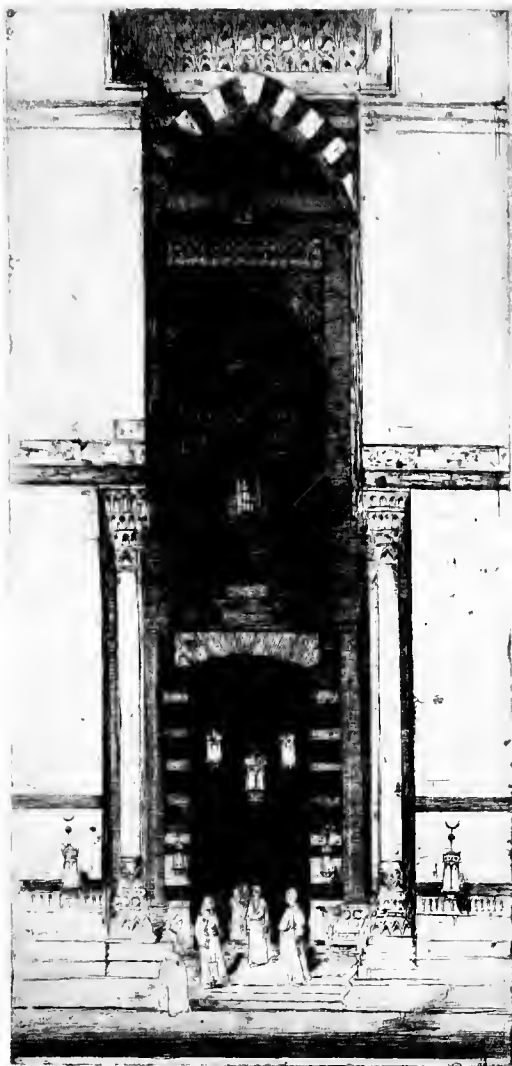
State I. Six painted bands only on wall to extreme right.

II. Three additional painted bands indicated and a fourth at the top by hardly more than a single line. Shadow in doorway on extreme left extended to 80 mm. from bottom of plate.

III. This shadow further extended by a few almost vertical lines the longest of which reaches to 58 mm. from bottom of plate. More shadow on foremost figure.

IV. Horizontal line added at bottom of the doorway on extreme left indicating step, to slightly beneath which some lines of shading are now extended. Uppermost painted band on wall to extreme right clearly indicated and the three beneath it darkened. Reproduced.

V. Foremost figure removed. Dry-point work increased to either side of the pole near doorway on extreme left, and other work.



413 IV



414 IV



415 II



415 VII



415 VIII

ETCHINGS

415. The Chimera of Amiens.

1910

Etching touched with Dry-point.

State I. Trial. $10\frac{3}{32} \times 7\frac{13}{32}$ in. : 277×188 mm. No dry-point. *D. F. Cameron* upper left 9 mm. from side. Before strong shadowing of heads and backs of gargoyles and other work. One impression only.

II. Heads and backs of gargoyles shadowed and other work. Reproduced.

III. Trial. $9\frac{1}{32} \times 7\frac{1}{4}$ in. : 244×184 mm. After reduction at bottom and left side. Signature now 5 mm. from side. Head of second chimera has disappeared. Slight work removed from lower corners prior to putting design within oval. One impression only.

IV. Design now within oval. No shadow on right-hand portion of roof of house within lower right segment of oval.

V. Above part of roof and walls of this house slightly shadowed and window added.

VI. Shadows on this house now darkened. Buildings beyond gargoyles till now in outline heavily shadowed and windows added in row of houses.

VII. These shadows considerably reduced. Reproduced.

Some impressions were printed on green paper.

V. & A. M. Budapest.

416. The Wingless Chimera.

1911

Etching touched with Dry-point. States I.-V. unsigned.

State I. $10\frac{1}{32} \times 9\frac{13}{32}$ in. : 263×239 mm. No dry-point. No strong horizontal lines at base of buttress supporting the wingless chimera. In States I.-VI. this buttress remains mostly shadowed.

II. Two dry-pointed horizontal lines added on buttress, 7 mm. and 27 mm. from bottom of plate, and other differences.

III. Some burr removed from trees on right of street beyond houses.

IV. One horizontal line and a second line crossing it introduced to extreme right, about 50 mm. from bottom, and more shadow added to trefoils.

V. Trial. Work in lower corners reduced with burnisher prior to putting the design within an oval.

VI. *D. F. Cameron 1911* upper left 17 mm. from side. Work wholly removed from lower corners, design now within an oval, extending to top, bottom, and sides. Shadow removed from legs of winged chimera, from parts of its body, and from the front of grotesque beneath wingless chimera.

VII. $7\frac{19}{32} \times 9\frac{13}{32}$ in. : 193×239 mm. After reduction of plate at top by 70 mm., a surface unworked except for segment of oval and signature. *D. F. C.* lower right 16 mm. from side. Lower part of oval surrounding design removed. A definite line crosses the plate about 11 mm. from bottom, the corners above which are reworked. Much shadow removed from the trefoils, arches and parapet, and shadow removed from the buttress except on the right side above the parapet. Before the removal of this shadow above the parapet.

VIII. Buttress wholly cleared of shadow. Reproduced.

State VI. Exhibited, Royal Academy, 1911, No. 1402.

BOOK PLATES

417. Edith Wingate Rinder. $4\frac{7}{8} \times 2\frac{7}{16}$ in. : 99×62 mm. 1909

418. Jessie Arthur Mann. $4\frac{1}{3}\frac{9}{2} \times 2\frac{1}{3}\frac{9}{2}$ in. : 117×66 mm. 1908
Some early impressions before removal of unworked surface at sides measure 124×84 mm.

419. John Robson Young. $3\frac{1}{8} \times 2\frac{7}{16}$ in. : 100×62 mm. 1909
By an error 'James' appeared for 'John' in one or two early impressions.

420. James Curle. $6\frac{1}{3}\frac{3}{2} \times 3\frac{1}{2}$ in. : 163×89 mm. 1911
Some early impressions before removal of part of unworked surface all round measure 176×100 mm.
The west front of Melrose Abbey is introduced into the design.

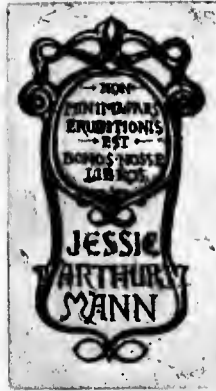
421. Henry Nazeby Harrington. $4\frac{7}{8} \times 3\frac{11}{32}$ in. : 124×85 mm. 1911
In some early impressions '1911' does not appear beneath centre of design, but in these the etching has '1911' small in the lower right corner, the '9' in one or two being reversed.

422. Anna Gordon Blair. $4\frac{1}{3}\frac{9}{2} \times 3\frac{5}{32}$ in. : 117×80 mm. 1911
Some early impressions before removal of unworked surfaces at top, bottom, and sides measure 127×91 mm.

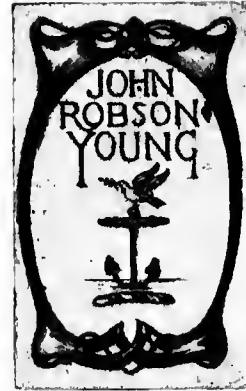
423. Harris B. Dick. $4\frac{7}{8} \times 3\frac{1}{3}\frac{7}{2}$ in. : 124×90 mm. 1912
One or two early impressions show the cross-hatched background incomplete.



417



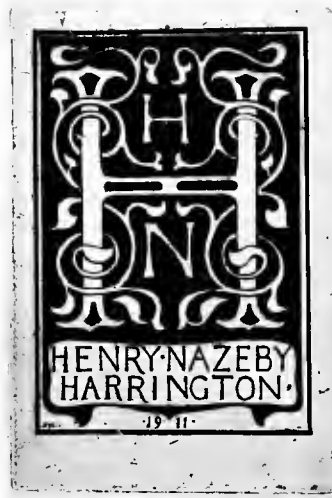
418



419



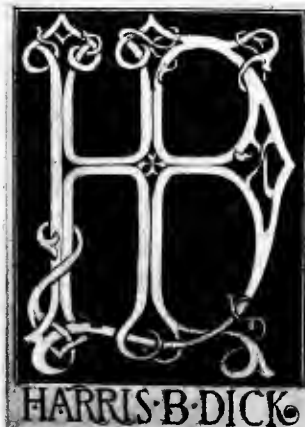
420



421



422



423



ETCHINGS

424. Ben Ledi.

1911

Etching and Dry-point. $14\frac{27}{32} \times 11\frac{7}{8}$ in. : 377×302 mm.

D. I. C. lower right 51 mm. from bottom.

State I. Patch of oblong shadow on water to right, some 94 mm. from bottom, measures about 7 mm. deep by 33 mm. wide.

II. This shadow on water is now divided horizontally into two and somewhat extended across the water. Dry-point added on lower hills to left and elsewhere. Reproduced.

Exhibited, Royal Academy, 1911, No. 1405.

The Gaelic name Ben Ledi, 'The Hill of God,' is said to have originated in the Beltane mysteries celebrated on its summit.

Liverpool.

ETCHINGS

425. Yvon.

1911

Etching touched with Dry-point. $10\frac{1}{3}\frac{5}{8} \times 5$ in. : 266×127 mm.

D. Y. Cameron lower right 12 mm. from side.

State I. The right hand wall of restaurant in deep shadow from top to bottom.

II. The shadow on this wall very much reduced. Before much shadow was removed from second lower and second upper windows of house on extreme right, before shadow on restaurant wall was increased and before addition of bracket projecting from corner of building on left. One impression only.

III. Above alterations carried out. Reproduced. A Chartres subject.

426. A Cat of Bubastis.

1909

Etching touched with Dry-point. $5\frac{1}{8} \times 4\frac{7}{8}$ in. : 145×113 mm.

D. Y. C. upper right 12 mm. from side.

State I. Trial. No dry-point. No shadow on front of collar, on fore paw or on left hind leg. One impression only.

II. Fore paw and hind leg shadowed and some shadow introduced on front of collar.

III. Oblique lines of shadow added at top of shoulder.

IV. Shadowing lines introduced beneath centre of collar. Patch of dry-point added beneath left side of collar and shadowing lines extended downward from this so that they are now continuous. Before a number of additional short almost vertical lines of shadow to the right of the cat near tail.

V. These short lines added. Reproduced.

Impressions were not printed till 1911. Several are on green paper.

Plate worked on frequently as printing progressed.

Exhibited, Society of Twelve, 1912, No. 13.

Budapest.

427. The Lion and the Unicorn.

1911

Etching. *D. Y. C.* upper left corner of design.

States I.-IV. $9\frac{5}{8} \times 6\frac{7}{8}$ in. : 245×175 mm. Containing lines of design 139×103 mm.

State I. No buildings indicated and wall behind beasts indicated by coping only.

II. Glasgow University buildings added, wall behind beasts shadowed.

III. Shadow removed from near side of the pedestal on which the Unicorn sits, and the unshadowed space increased on wall to the left of the Unicorn.

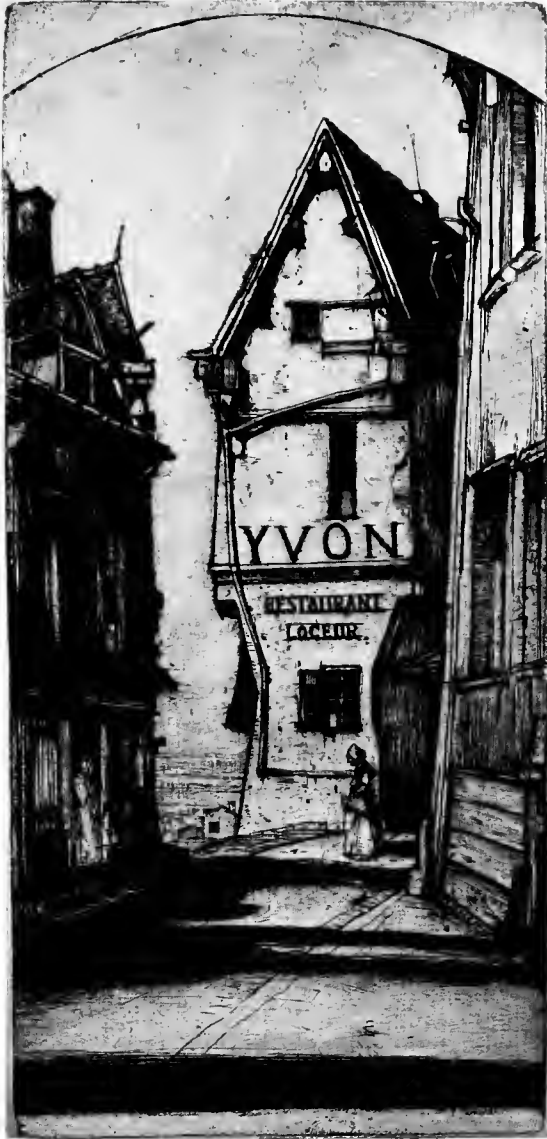
IV. *The Lion and the Unicorn* added beneath design. Some shadow removed from wall behind the Lion. Before alterations described in State V.

V. $6\frac{1}{8} \times 4\frac{5}{8}$ in. : 156×110 mm. After removal of unworked surface at top, bottom, and sides. The raised part of wall on extreme left is now seen to project, and from its top most of shadow is removed. Except for shadow of the Unicorn and streak to extreme left, the wall is now cleared of shadow. The lines of University buildings are reduced in strength. Reproduced.

State V. Plate steel-faced. From it Messrs. T. & R. Annan & Sons printed the impressions—each signed by the artist—for the frontispiece of the Edition de Luxe of this Catalogue.

One impression was printed on green paper.

V. & A. M.



425 III



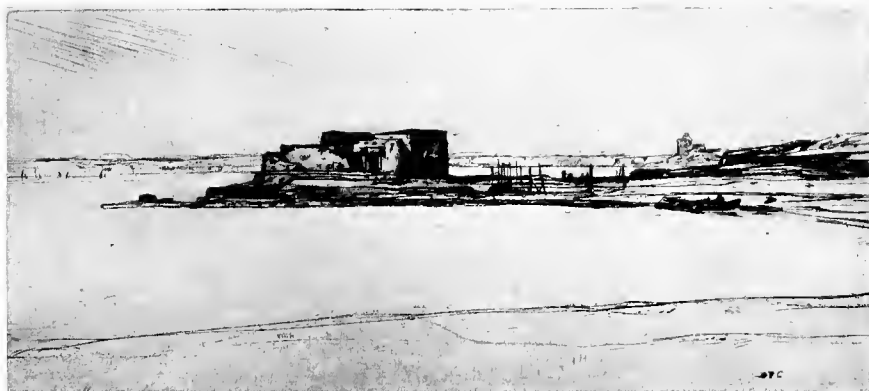
426 V



427 V



428 VII



429 III

ETCHINGS

428. The Boddin.

1911

Dry-point. $4\frac{3}{8} \times 6\frac{7}{8}$ in. : 125 × 175 mm.

D. P. C. lower left 17 mm. from side.

State I. Trial. Low shore-line only indicated across water to right of the lime-kiln.

II. Long line of cliff introduced beyond this low shore to right, and work added throughout. Extremely slight indication added of three small figures on slope about 67 mm. from left side and 39 mm. from bottom. One post only near very small figures to left of building.

III. Shadow mostly cleared from left side of doorway, between 83 mm. and 90 mm. from left edge of plate.

IV. Two higher posts added to left of original one, and several long lines on bank.

V. The three slightly indicated figures named in State II. have disappeared. Some long slight lines defining the bank added about the space where were these figures, and work increased, particularly above this space.

VI. The two converging lines of State V. about 43 mm. from right side and 39 mm. from bottom, are broken by several new lines. Before the addition on slope in central foreground of many short lines, and of one long line about 30 mm. from bottom of plate, and work elsewhere.

VII. Work as above added. Reproduced.

Plate worked on frequently as printing progressed.

Two impressions were printed on green paper.

Exhibited, Society of Twelve, 1912, No. 8.

B.M. Budapest.

The Boddin is in Lunan Bay.

429. Lunan Bay.

1911

Etching and Dry-point. $4\frac{1}{2} \times 10\frac{1}{8}$ in. : 114 × 256 mm.

State I. Unsigned.

II. *D. P. C.* lower right 28 mm. from side. Dry-point touches added on shore beneath left side of lime-kiln, suggestion of figure in foremost boat to right.

III. Dry-point shadows added on right end wall of lime-kiln, between lime-kiln and net stakes, on cliffs to right of castle, and elsewhere. Reproduced.

IV. Shadows increased on shore between boat and point to left of lime-kiln.

Exhibited, Society of Twelve, 1912, No. 12.

DRY-POINTS

430. Drumadoon.

1911

Dry-point. $6\frac{2}{3}\frac{9}{2} \times 9\frac{7}{8}$ in. : 176 × 251 mm.

D. Y. Cameron lower right 18 mm. from side.

- State I. Faint indication of far shore on extreme left stops at 5 mm. from edge of plate. Slight shadow on water near boats. Reproduced.
- II. Indication of this shore now extended to edge of plate. Patches of shadow added on foreground dune.
- III. In consequence of the copper 'blighting,' the burnisher was used on the headland. This headland re-worked with delicate lines only. The slight shadows almost wholly removed from water.
- IV. Shadow added on headland particularly towards the top, and far shore clearly indicated from edge of plate to headland.
- V. Some burr removed from patches of shadow on foreground dune, and other slight alterations.
- VI. Three short, almost vertical strokes added on dune, about 50 mm. from bottom and 95 mm. from right side, and many other lines added on dune. Shadow on headland increased.
- VII. Two additional patches of dry-point added about 38 mm. and 44 mm. from bottom, 82 mm. and 91 mm. from right side. One long oblique line added about 43 mm. long, ending 66 mm. from side and 11 mm. from bottom, and several shorter ones running down from right to left on near side of continuous line.

Exhibited, Society of Twelve, 1912, No. 9.

B.M.

Drumadoon—Gaelic 'Druim-an-dúin' (the ridge of the fort)—is in Arran.

431. Dinnet Moor.

1912

Dry-point. $6\frac{2}{3}\frac{7}{2} \times 11\frac{7}{8}$ in. : 174 × 302 mm.

D. Y. C. lower right 30 mm. from side.

- State I. Lower left section of plate afterwards cross-hatched is clear. The mountain mass in background, Morven, only very slightly shadowed.
- II. Cross-hatching introduced in lower left section of plate, extending 67 mm. from corner. Much work added on mountain, particularly on slope of main mass to left.
- III. Work on left slope of mountain considerably reduced, all the shadowing lines now being slight. Two new lines continued to extreme edge of plate 36 mm. and 39 mm. from lower left corner. Before a number of lines further defining the peaks and mountain, chiefly 40-70 mm. from right edge of plate.
- IV. These defining lines added. Reproduced.

Plate worked on frequently as printing progressed.

Exhibited, Society of Twelve, 1912, No. 10.

B.M. Budapest.



430 I



431 IV



432 II



433 V

ETCHINGS

432. Dunvalanree.

1910

Etching touched with Dry-point. $5\frac{1}{8} \times 4\frac{1}{2}$ in. : 145×112 mm.

D. T. Cameron lower right corner, the *n* hardly visible.

State I. No dry-point. Before introduction of small bushes immediately at bottom of dark boscage on left side of cliff. One impression only.

II. These small bushes, touched with dry-point, added, and one or two dry-point touches elsewhere. Two impressions only. Reproduced.

III. Etched lines extended on second field beyond the boscage, these now covering about half the field. One impression only : James MacLehose.

Exhibited, Society of Twelve, 1912, No. 7.

The plate was by mistake wrapped in a cloth soaked with acid, and the design destroyed.

Near the base of this cliff was the cottage of John Campbell, Blackie's 'Ian the Bard,' and in a cave here he wrote much of his poetry.

433. Ralia.

1912

Dry-point. $4\frac{7}{8} \times 5\frac{2}{3}$ in. : 113×144 mm.

D. T. C. lower left 8 mm. from side.

State I. No mountain peak to left of house. Two impressions only.

II. This mountain peak introduced. House wholly shadowed.

III. Shadow removed from left side of house, which now stands up more definitely, and some lines removed from the moor immediately beyond left span of bridge.

IV. Two short oblique lines added on foreground bank, 63 mm. from right side, 81 mm. from left side, the long defining lines of bank immediately to the left of these two short lines extended almost to bottom of plate, some work added all over bank, and shadow on wall to right of bridge extended towards edge of plate. Before many very slight shadowing lines on bank in left foreground, on and about the space, before mostly clear, 13 mm. from bottom and beginning 13 mm. from left side.

V. These very slight lines added. Reproduced.

Plate worked on frequently as printing progressed.

Two impressions were printed on green paper.

Exhibited, Society of Twelve, 1912, No. 11.

B.M. Budapest.

DRY-POINT

434. A Queen of Chartres. (Unfinished.)

1912

Dry-point. $15\frac{2}{3} \times 4\frac{1}{3}$ in. : 401×112 mm.

D. Y. C. lower right 20 mm. from side.

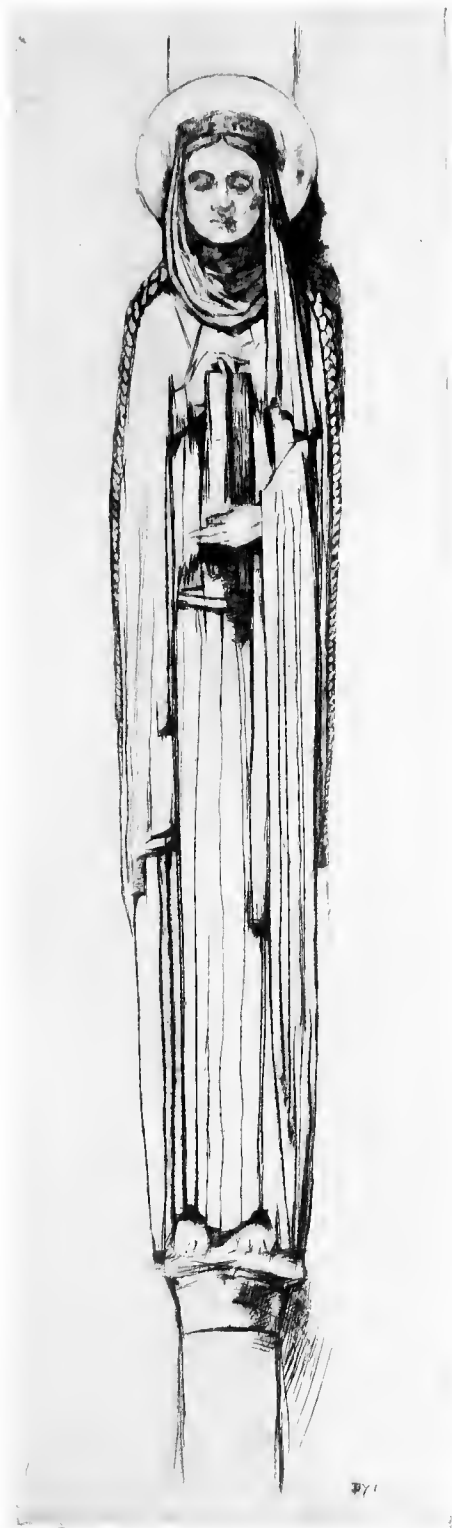
State I. Trial. Reproduced.

This dry-point was not completed when the Catalogue went to press. The subject is one of the figures, sculptured about the middle of the twelfth century, on the left side of the central or 'royal' door of the west front of Chartres Cathedral :

‘Dedicated shapes of saints and kings,

Stern faces bleared with immemorial watch.’

The Abbé Bulteau suggests that the figure may be that of Saint Radegonde, Queen of France.



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